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Designer Ryan Brown of Bravo's *Flipping Out* brings a historic home back to life, p. 108

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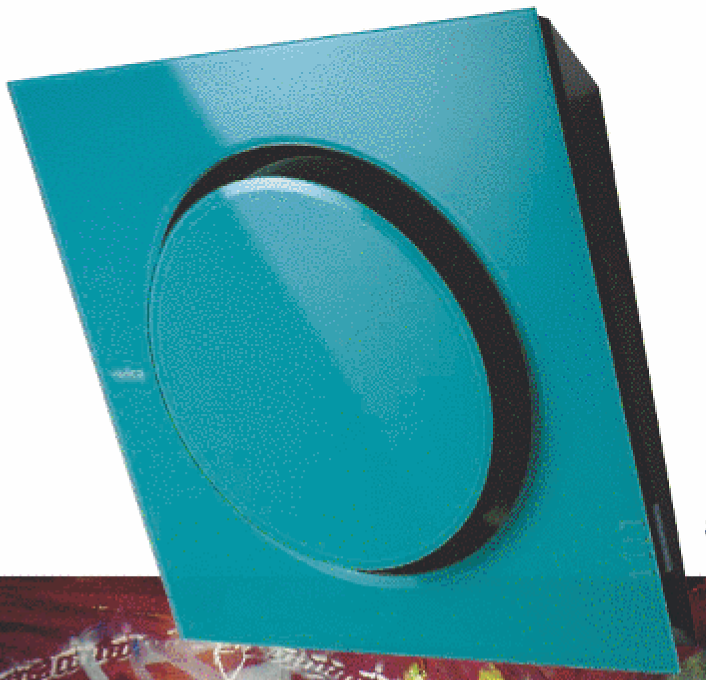

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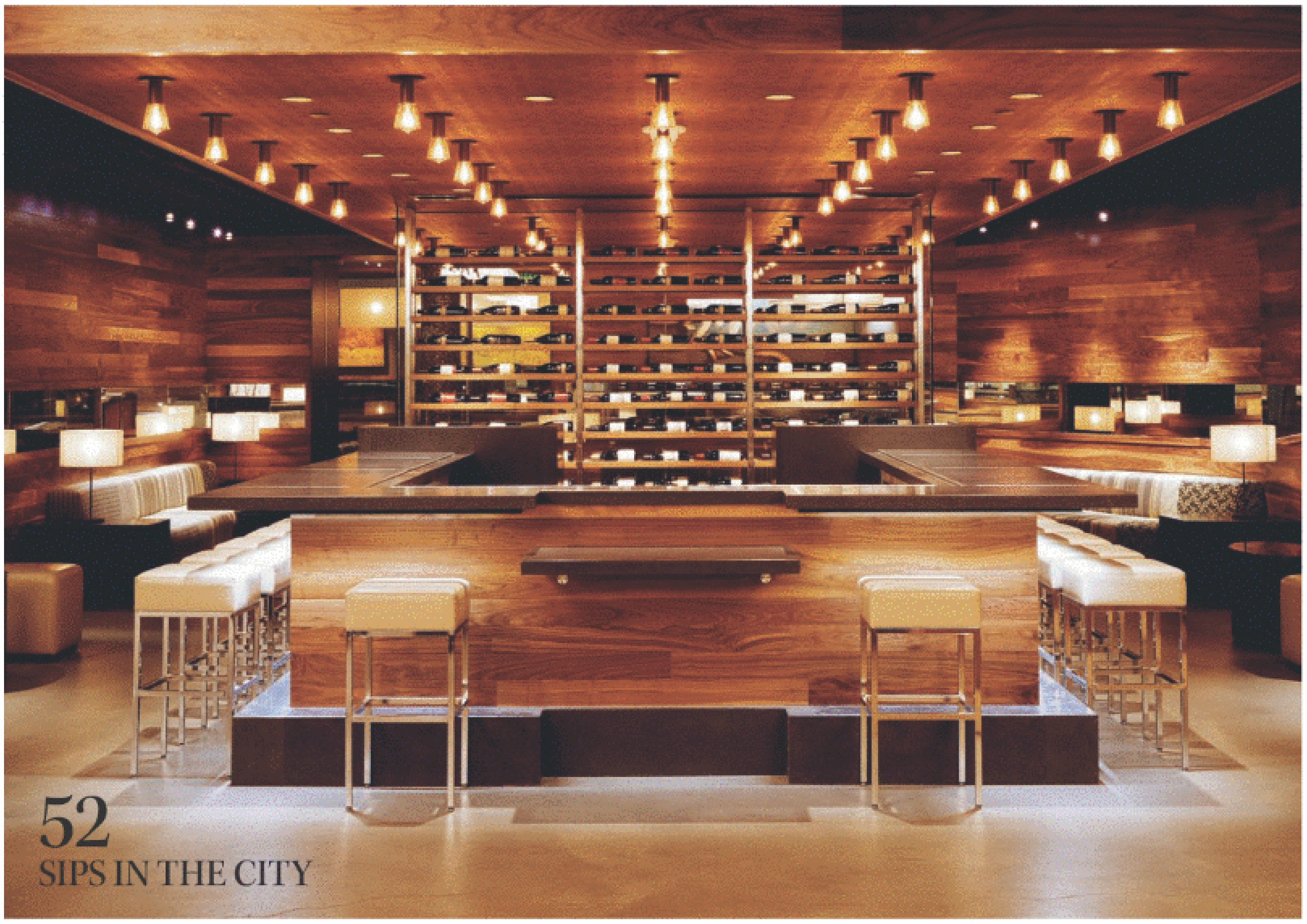

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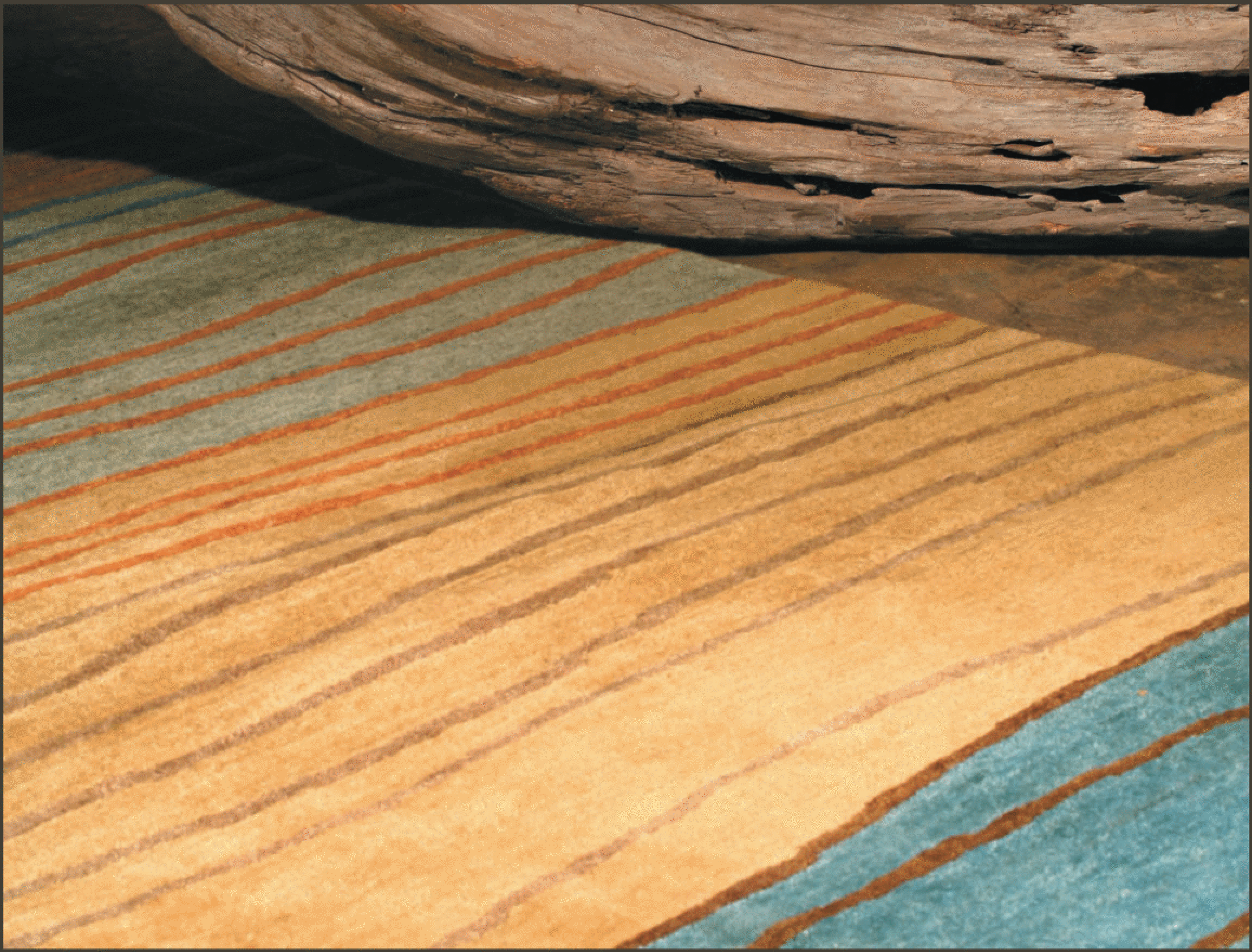

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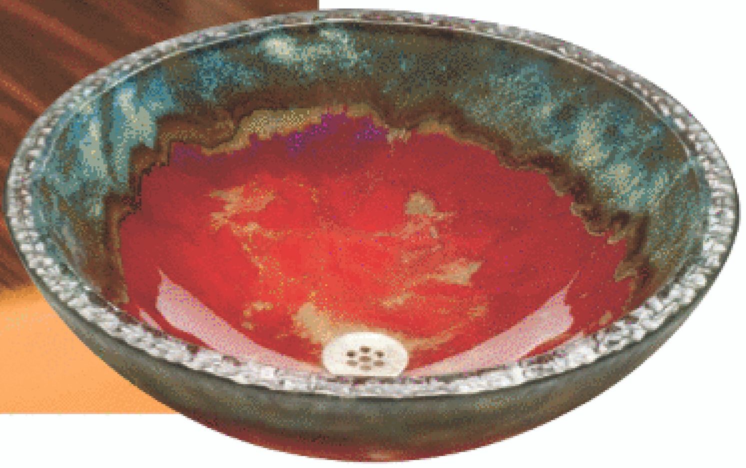

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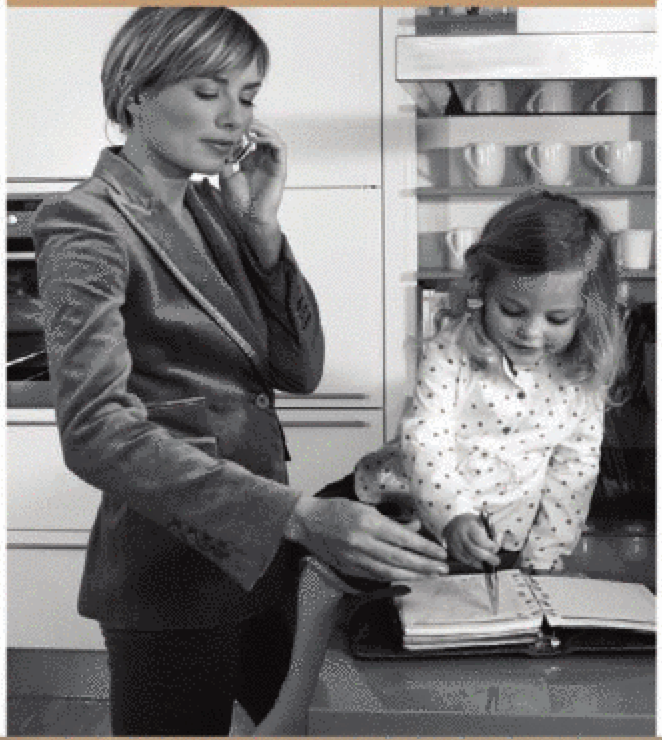

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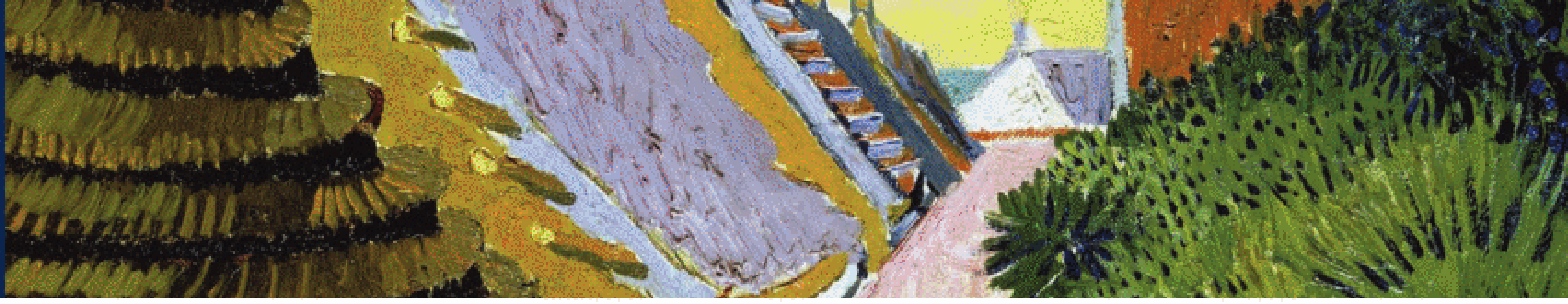

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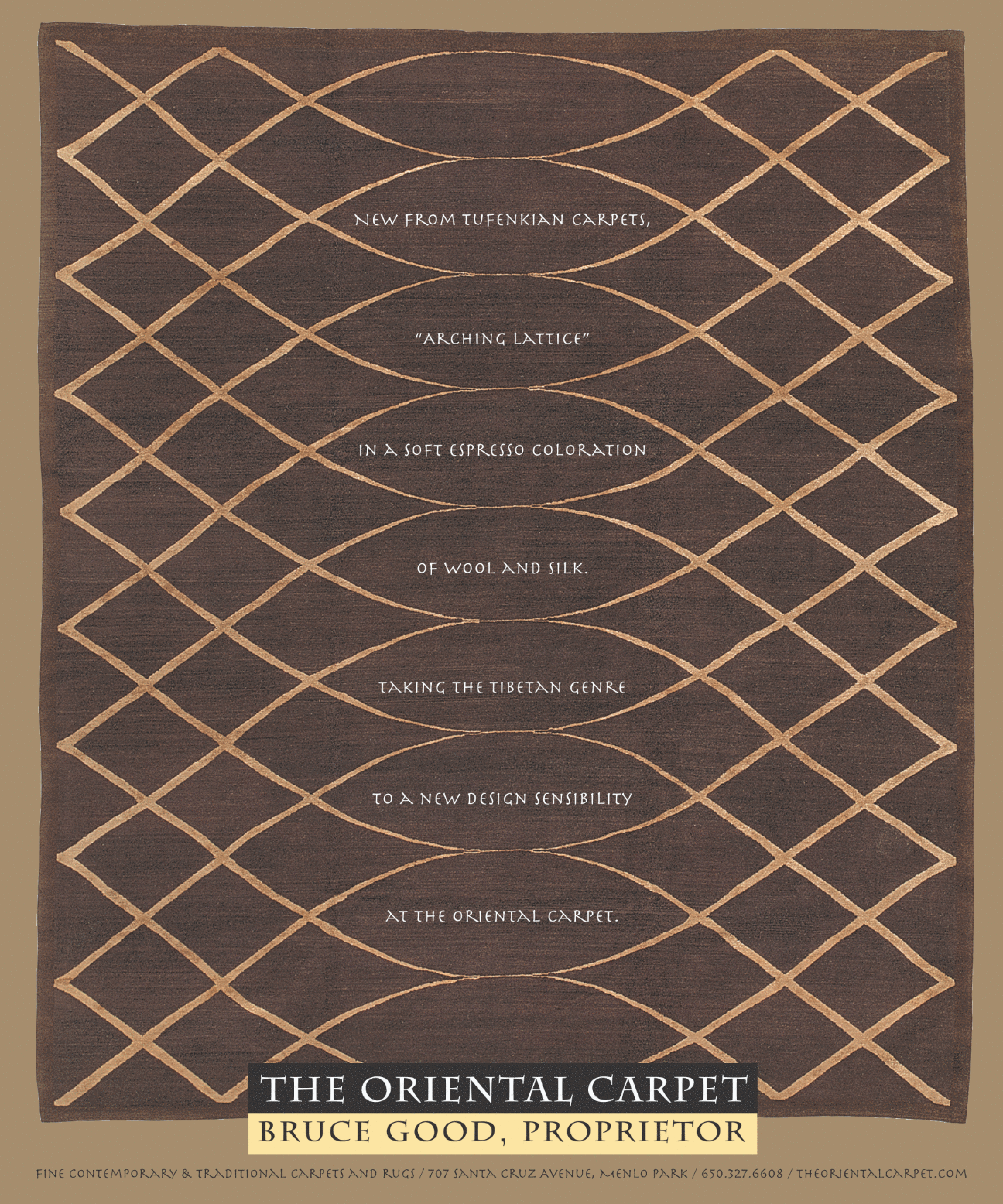

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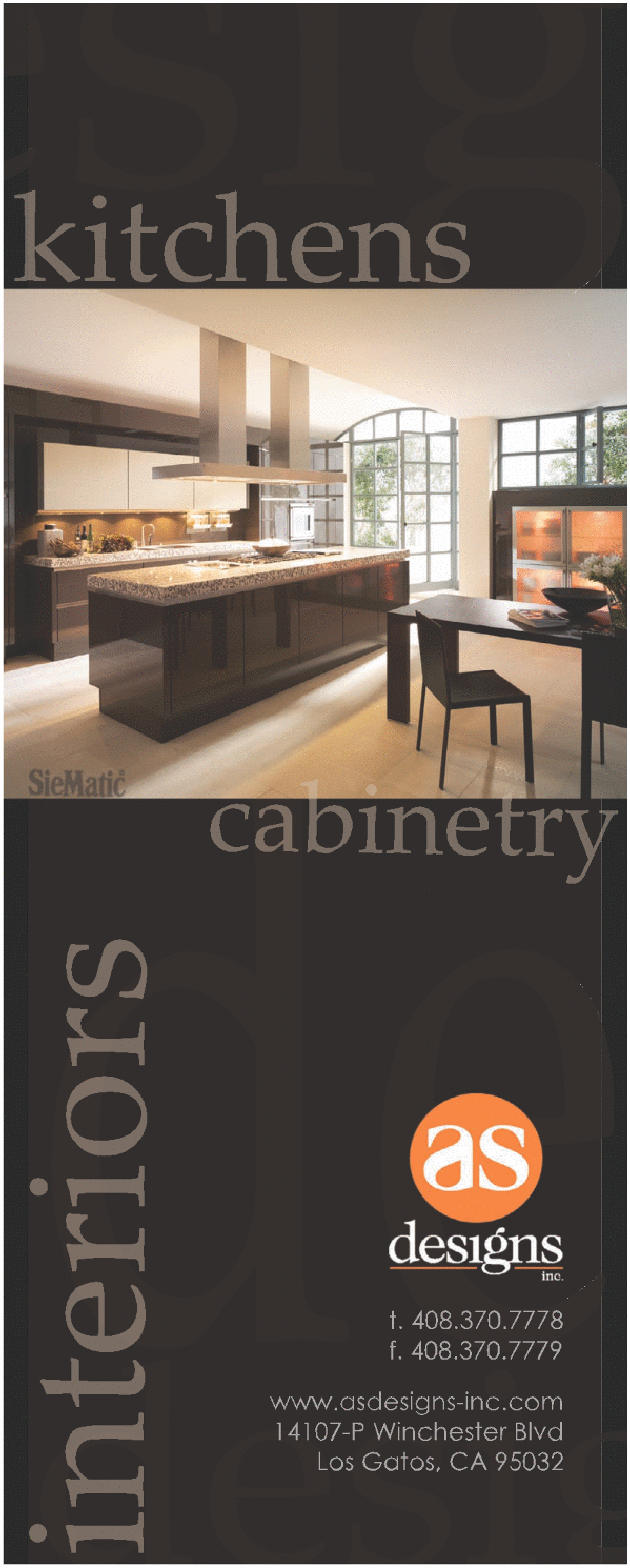

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TH: What are some of the most exciting projects you've worked on recently?
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TH: What is your approach to designing a home?
LD: Our approach isn't to fit the client into our formula, but to discover what they want and help them achieve it. It can be tricky. When a client offers carte blanche without specific direction on a project, it triggers an alert. Because even though they say they want to start with a clean slate, what they often mean is, "I'm not sure what my style is." So in these cases we work to help them define and express their personal style.

TH: What trends do you see in your industry?
NK: Green design is definitely in the public consciousness. But the consumer doesn't always know what to expect—some think it is all hemp and twigs. Not so. We work with a few companies that are strongly focused on using sustainable resources, and produce beautiful furniture and accessories.

TH: What do you enjoy most about your work?
NK: Unlike any other product or service, interior design is incredibly personal. Working with someone to create their home is more than a business, it's a friendship.

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EMBRACING THE INEVITABLE

It's amazing how many of the homeowners in this issue asked for the same thing—they all wanted to open up their previously closed-off kitchens and integrate them into the main living spaces. The role of the kitchen has changed with our modern lifestyle, and it's clear that we have collectively faced the truth: No matter how inviting the rest of your house is, the kitchen is where everyone always ends up. So why not put your best efforts into making this your most accommodating space?

I've been having a parallel experience regarding the magazine and our new website. For three-and-a-half years, we've created a print magazine that presents the best in California design. But the role of shelter magazines is changing, and according to the demands of our readers and advertisers, it's high time that we enhance our online coverage. And so, in addition to an interactive homepage and a full archive of back issues, *chdmag.com* now presents exclusive web features on industry events and design news as it's happening. The site also offers the opportunity to share your favorite pages with a friend.

Sitting down and browsing through a beautiful magazine is an experience that can't be replicated online. But we can integrate the two worlds to make it an even richer experience. So we've put our best efforts into creating a companion site that offers all of the magazine and more. We hope you'll check it out, make suggestions, and keep an eye out for new features as we continue to expand our horizons.

Enjoy the issue,

–Heather Luplow Hartle,
Editorial + Creative Director
heather@chdmag.com

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Trendy

When it comes to fashion or music, trends come and go. Yet when it comes to Bay Area real estate, the trend has historically been up. With a cumulative 10-year appreciation of 175 percent, a Bay Area home can represent a return of far more than the same investment in a bull stock market.

1997 Investment	2007 Appreciated Value
$100,000 in a normal stock market*	*$235,000*
$100,000 in a bull stock market*	*$351,000*
*$100,000 down on a $500,000 home***	*$975,000*

* *Based on 10% average appreciation in a normal market, and 15% average appreciation in a bull market*

** *Source:* DataQuick 1997-2007

Some Bay Area communities performed even better than this. The fact is, all real estate markets are local, and the Bay Area is a highly desirable, thriving real estate market where home ownership has historically represented a positive investment.

If you're considering selling or buying a home, call us. Get the facts. And make your decision based on Bay Area market reality.

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TREND WATCH

Multitasking is big in our office. As we finish up this July issue, we're gearing up for the months ahead and our expanding digital edition. Meanwhile, I'm preparing for the upcoming International Contemporary Furniture Fair in New York, an annual mega-tradeshow for the design industry. The most important lesson I learned from multitasking mentors is to set priorities. Thus the stack of clothing I want to bring to New York will have to be edited down before it fits into my suitcase, and the list of events on the ICFF roster will have to be consolidated into a manageable agenda.

There is one particular event at the top of my list, and the description of trend expert Li Edelkoort's lecture, "Greening Perspectives 2010," has already inspired me. The invitation offers an excerpt: "We are pushing forward and leaning back with equal intensity, placing folk and futurism within the same frame." For years, I've been fascinated by Edelkoort's thoughtful prescience. In the late 1990s, when biomorphic chairs were ubiquitous, I attended a lecture in which she predicted the return of handcrafted traditions, fur accents and earthy shades of orange.

We can already find evidence of this folk-meets-futurism, right here in this issue. As always, we set out to present a diverse range of kitchens and baths in our annual feature, but the spaces that resonated most this year all had a similar appeal: clean lines with plenty of warm textures. There is a clear trend toward rugged materials like stacked flagstone walls, slate flooring, teak cladding and marble slabs. As you flip through the pages, notice how these natural finishes are set within a very modern framework—huge open kitchens with high-tech appliances and clean-lined baths with enormous soaking tubs.

"Never before has our choice of materials, colors, lighting and structural configurations said so much about who we are, and where we are heading as a society," concludes Edelkoort's write-up. I guess I'll find out at the lecture if this is good news or bad news.

–Sarah Lynch,
Executive Editor
sarah@chdmag.com

CONTRIBUTORS

CH+D's new assistant design editor, **MIKHAEL ROMAIN**, hit the ground running with assignments that drew upon her many talents: After reporting on the San Francisco Decorator Showcase ("Show and Tell," p. 65), she headed to Mill Valley to style a Tim Hepworth–designed house ("Perfect Harmony," p. 102). "When I style, I'm creating a visual story, so it's a pretty smooth transition to writing," says Romain, who previously worked at *Better Homes & Gardens*.

When San Francisco food photographer **SHERI GIBLIN** shot McEvoy Ranch for "Savor the Summer" (p. 132), head gardener Margaret Koski-Kent gave Giblin tips on tending her own urban garden. "She told me to wrap my tomato pots in bubble wrap to keep in the heat during the chilly SF summers," says Giblin, who has shot for more than 20 cookbooks, including *Tiny Bubbles* (Chronicle Books), a guide to champagne cocktails, which comes out this fall.

ALLISON CASASSA was pleased to discover that the bathroom that architect Michael Tauber designed for two young boys ("Room to Grow," p. 130) was far from juvenile. "The design had to incorporate the ideas of mom, dad and sons—whose tastes will definitely change with time," says the *CH+D* editorial assistant, a recent journalism graduate from San Francisco State. "But Tauber created a classic space that can grow with the family."

SHERI GIBLIN: JESSICA GIBLIN; OTHERS BY KATHRYN ROACH

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SIEMATIC TAKES IT TO ANOTHER LEVEL

{SF Kitchen Company Expands Showroom}

During the Pacific Builders Conference, SieMatic San Francisco will host an event to unveil its new, lower-level showroom. Join the celebration and view new kitchen vignettes, while enjoying a cooking demo by the Purcell Murray team. *June 25, 5 to 7 p.m.; 235 First St., 415-442-0255, siematic.com.*

LAVILLE ANTIQUES OPENS IN THE DESIGN DISTRICT

{New Source for Elegant Antiques}

A Union Street furniture favorite, Eurasian Interiors, announces the opening of sister store Laville Antiques in the San Francisco Design District. This 2,500-square-foot location is filled with period pieces, including Art Deco and Biedermeier finds. *200 Kansas St., #208, 415-255-7710, lavilleantiques.com.*

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Sara Jaffe Designs is a full-service design office in Oakland, whose services include house remodels and additions, as well as interiors and custom furniture design. "I connect with each of my clients by listening to their ideas and requirements," says owner Sara Jaffe. "My goal is to create a unique design that combines comfort, function and artfulness, and thoughtfully reflects how that client lives." *510-834 -8716, sarajaffedesigns.com.*

ARTISTIC TILE & STONE UNVEILS ITS SLAB ROOM

{Browse Extensive Selection of Stone}

Artistic Tile & Stone in San Carlos announces the opening of its new slab showroom. Owner Cynthia Campanile selected all slabs to complement her tile and stone collections. Slabs are available in granite, marble, limestone, travertine, soapstone and onyx, as well as Vetrazzo, an eco-friendly slab material made with recycled glass." *830 Bransten Rd., Ste. B, San Carlos; 877-278-8453, 650-631-8453; artistictile.net.*

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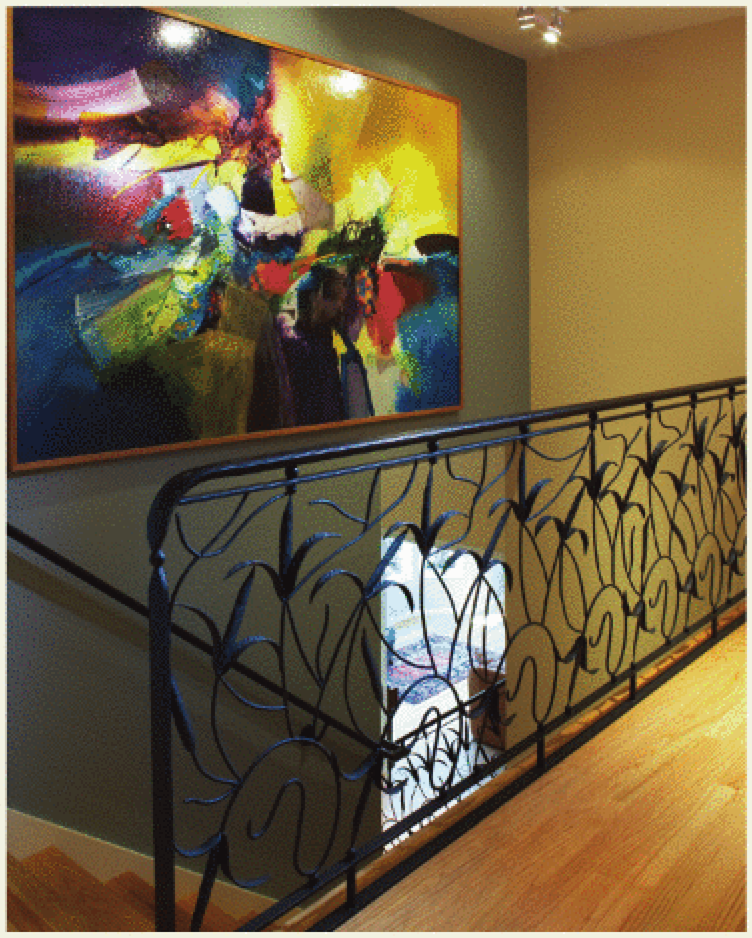

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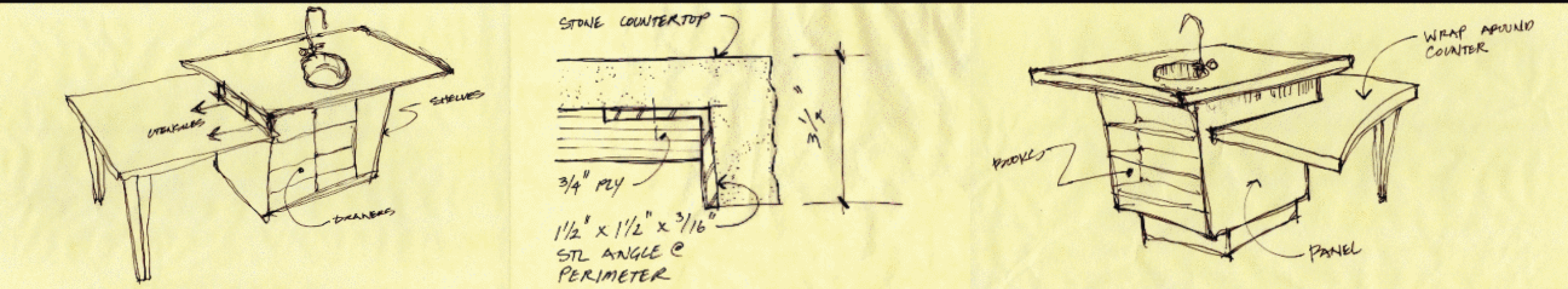

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R.S.V.P

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JEANESE ROWELL, GREGORY DEANE

JEANESE ROWELL–DESIGNED ROOM

KEITH MILLER, JAIME PERA, ANNE PERA, BILL FACENDINI, ALL OF PACIFIC UNION

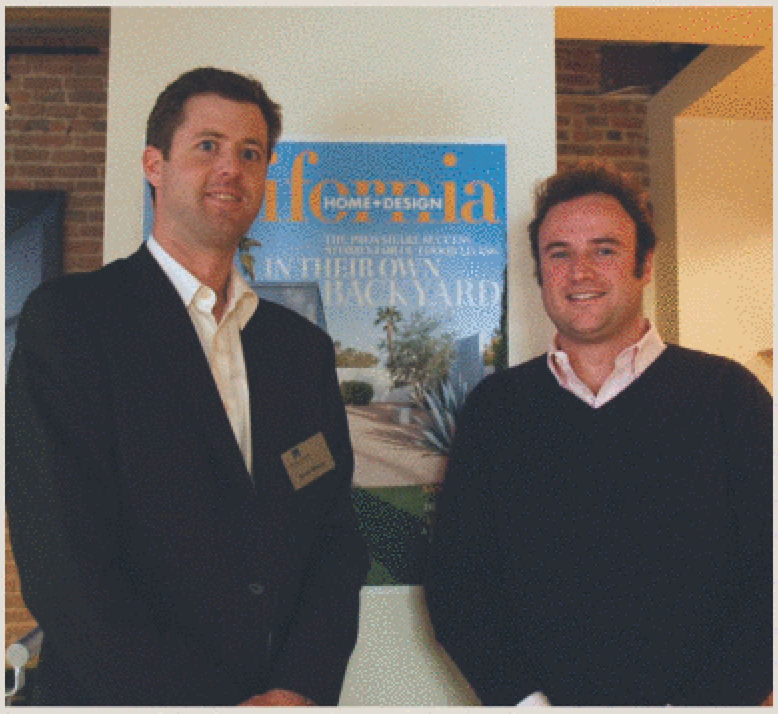
KAREN MONROE, CHRISTINE JACOBSON, ALL OF PACIFIC UNION

PACIFIC UNION CELEBRATES UNDER THE STARS

On April 3, **Pacific Union** honored their top 2007 producers with an evening around the bay aboard a Commodore Cruise yacht. Partygoers celebrated over dinner and dancing to the tunes of duo Joni Maxx. Pacific Union president **Avram Goldman** presented awards of outstanding achievement and toasted another year of success.

DESIGNER CREATES AN ARTFUL OPEN HOUSE

To make 1512 Floribunda Avenue in Burlingame look truly impressive for its open house on March 30, designer **Jeanese Rowell** brought in the works of painter **Gregory Deane** to complement her interiors. Organized by **Edward Stevens** of **Cashin Company**, the 2,800-square-foot luxury condo was staged by Rowell, who is based in Palo Alto.



KEVIN MURRAY AND MATTHEW MCMANUS OF PURCELL MURRAY

AUTUMN KELLEY, BRIAN ALLEN OF SIEMATIC SAN FRANCISCO

SPRING IS IN THE KITCHEN

On April 24, art lovers and design enthusiasts gathered at **SieMatic San Francisco** to celebrate"The Art of the Kitchen," a special event to highlight the latest in kitchens and appliances. This springtime fete was complete with a cooking demonstration by the **Purcell Murray** Culinary Team; they proudly showcased the latest Gaggenau products and served delicacies like garlic-chili prawns and assorted crostini. Also on display were works by painter **Cathy Liu**, furniture designer **Jason Lees**, photographer **Cate Corbitt** and sculptor **Feng Jin**.

DEBBIE MACKEY OF DANIEL MACKEY CONSTRUCTION, CINDY CAREY OF STARBURST CONSTRUCTION AND SENAD HRUSTANOVIC OF HERMARY'S INC.

IVANA FLYNN, CLARENCE HERMARY

NARI GETS UPDATED AT HERMARY'S

The **National Association of the Remodeling Industry's Silicon Valley Chapter** assembled for its monthly meeting at **Hermary**'s in San Carlos on April 16. The 75 guests were there to get the latest information on the industry, and learned about state-of-the-art home theater systems while enjoying drinks and hors d'oeuvres. The only independent association devoted to the remodeling industry, NARI promotes standards of excellence through a certification program and code of ethics.

(PACIFIC UNION): KATHRYN ROACH; (NARI): KELLY STUCKER; (SIEMATIC): CANDACE ABBOTT; (JEANESE ROWELL): MAAYAN BEN ARTZI

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JULY 2008

WHAT'S HOT AND HAPPENING IN CALIFORNIA DESIGN

COURTESY OF FRED SEGAL GREEN

WALK THIS WAY

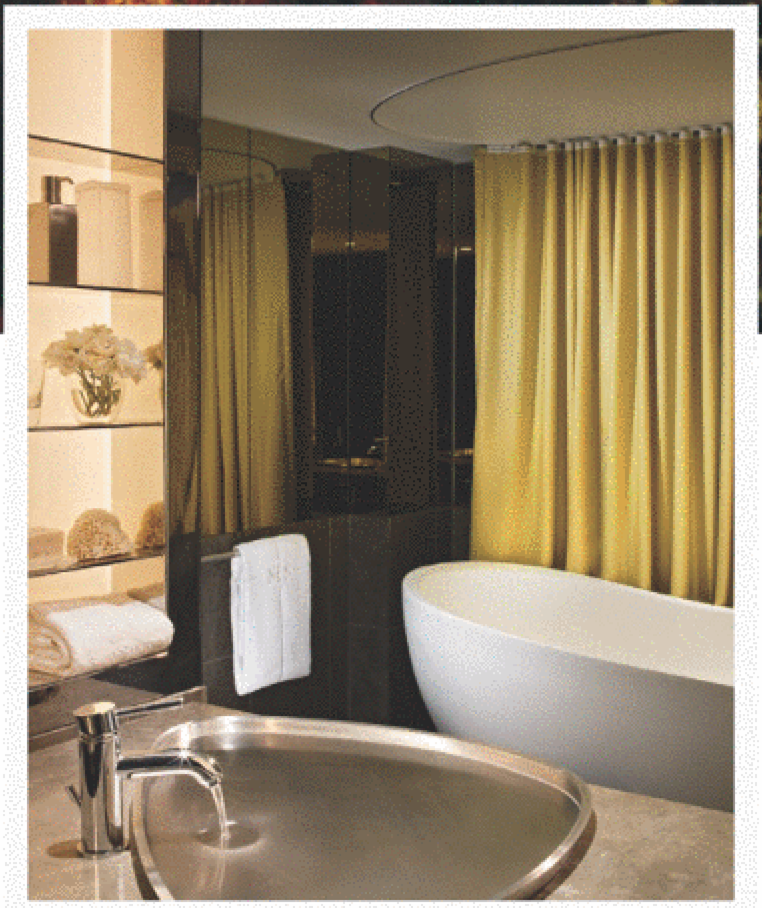
The fashionistas at Fred Segal are branching out with **Fred Segal Green**, a new shop selling eco-friendly and fair-trade furnishings from around the globe. Designed by owner Christine Stafford and Deborah Guyer Greene, founder of green building–materials supplier epOxyGreen, the 1,200-square-foot store opened in April next to Fred Segal in Santa Monica. Along with items such as EcoSmart fireplaces and bags by Dalaleo, the shop carries furniture from Italian company Maoli, whose Walking Family includes tables in three sizes; shown here are Mother *($1,600)* and Father *($1,675)*, both made of reclaimed rosewood. *500 Broadway, Santa Monica, 310-395-5699, fredsegalgreen.com. —Erin Feher*

THE NEWEST PLACES TO SHOP, EAT AND STAY

BY ERIN FEHER

LITTLE INDIA

For an evening out that feels worlds away from the surrounding Hollywood hideouts, **Goa** nightclub and restaurant offers an exotic escape to the Indian city circa 1960, when it was internationally renowned for its nightlife. Designer Kristofer Keith of Spacecraft outfitted the interiors with dozens of Persian rugs and classic ogee arches, as well as a domed ceiling dripping with more than eight miles of gold chain. *1615 N. Cahuenga Blvd., Hollywood, 323-465-1615, goahollywood.com.*



STARCK RELIEF

Beverly Hills' newest luxury offering is the Philippe Starck–designed **SLS Hotel**. The hotel offers a menu by star chef José Andrés and staff uniforms by fashion designer Pascal Humbert, plus a boutique with exclusive finds chosen by Murray Moss. Starck oversaw every aspect of the hotel's design, down to a line of custom furnishings available for sale through the hotel. *465 S. La Cienega Blvd., L.A., 310-247-0400, slshotels.com.*

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DISPLAY CASE

Making their San Francisco debut, **De Beers** diamond jewelers will occupy the 2,660-square-foot storefront of the 2008 AIA SF award–winning building at 185 Post. One of only seven De Beers boutiques in North America, the showroom features etched-glass paneling. The 1908 building was given a face-lift by Brand + Allen Architects, who highlighted the original exterior masonry by encasing the entire six-story structure in clear glass. *185 Post St., SF, 415-391-1400, debeers.com.*

NAPA ALLEY

Tucked along Yerba Buena Lane in downtown San Francisco, **Press Club** brings the experience of Wine Country to the heart of the city. Eight small-production wineries offer tastings and retail sales in a 9,000-square-foot underground space designed by Baldauf Catton von Eckartsberg Architects, the firm that transformed the SF Ferry Building. *20 Yerba Buena Ln., SF, 415-744-5000, pressclubsf.com.*

FROM TOP: PHOTO BY MICHELE LEE WILSON. STYLING BY LAURA DEL FAVA; COURTESY OF DE BEERS; SHARON RISEDORPH

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9 FRESH PICKS FROM THE SEASON'S KITCHEN AND BATH MARKETS

BY **MIKHAEL ROMAIN**

2

1

3

A NEW HUE

1. Italian company Smeg's newest cooktop is the dual-fuel **Opera range**, available in "red wine" and four other fashionable shades *($4,400; smegusa.com)*. **2.** The **Mini Om hood** by Lorenzo Lispi for Zephyr's Elica collection is available in eight vibrant colors, including turquoise *($2,300; elica.com)*. **3.** Ann Sacks' **Paccha tile** collection is inspired by traditional Moroccan motifs and handmade by artisans in Marrakech *($21 per square foot; annsacks.com)*.

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SOAK IT UP

4. Created by Austrian firm Soda Design for Rapsel, the titanium resin **Arne tub** pays tribute to Arne Jacobsen's Egg Chair *($18,150; afnewyork.com)*. **5.** For Boffi, Naoto Fukasawa designed the **Terra tub**, which is cast in solid-surface material *($19,200; boffi-la.com)*. **6.** Duravit's **Sundeck bathtub**, by Viennese design trio Eoos, can be used inside or out; with a foldaway cover, it's also the perfect place to sunbathe *($3,500; duravit.com)*.

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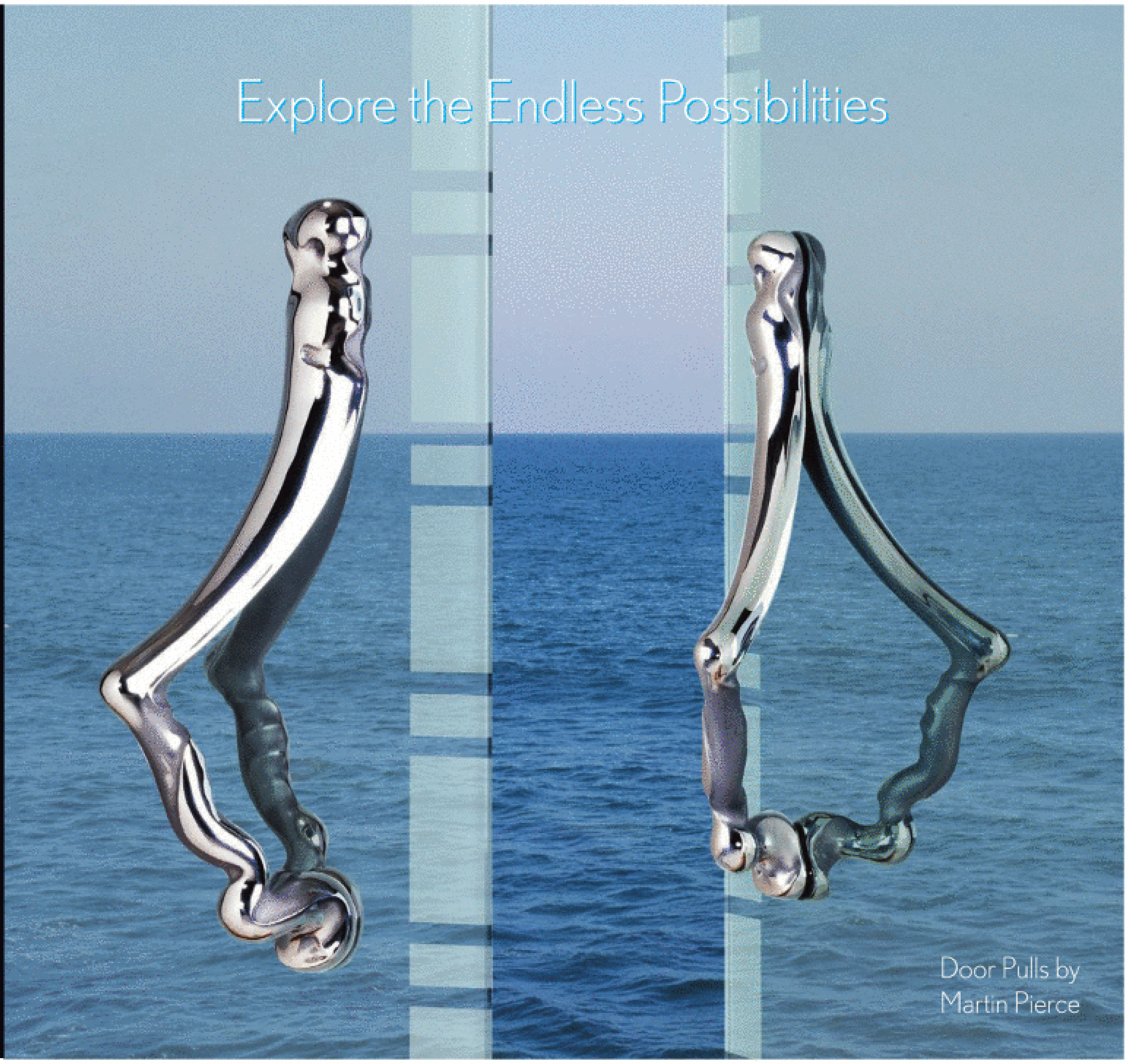

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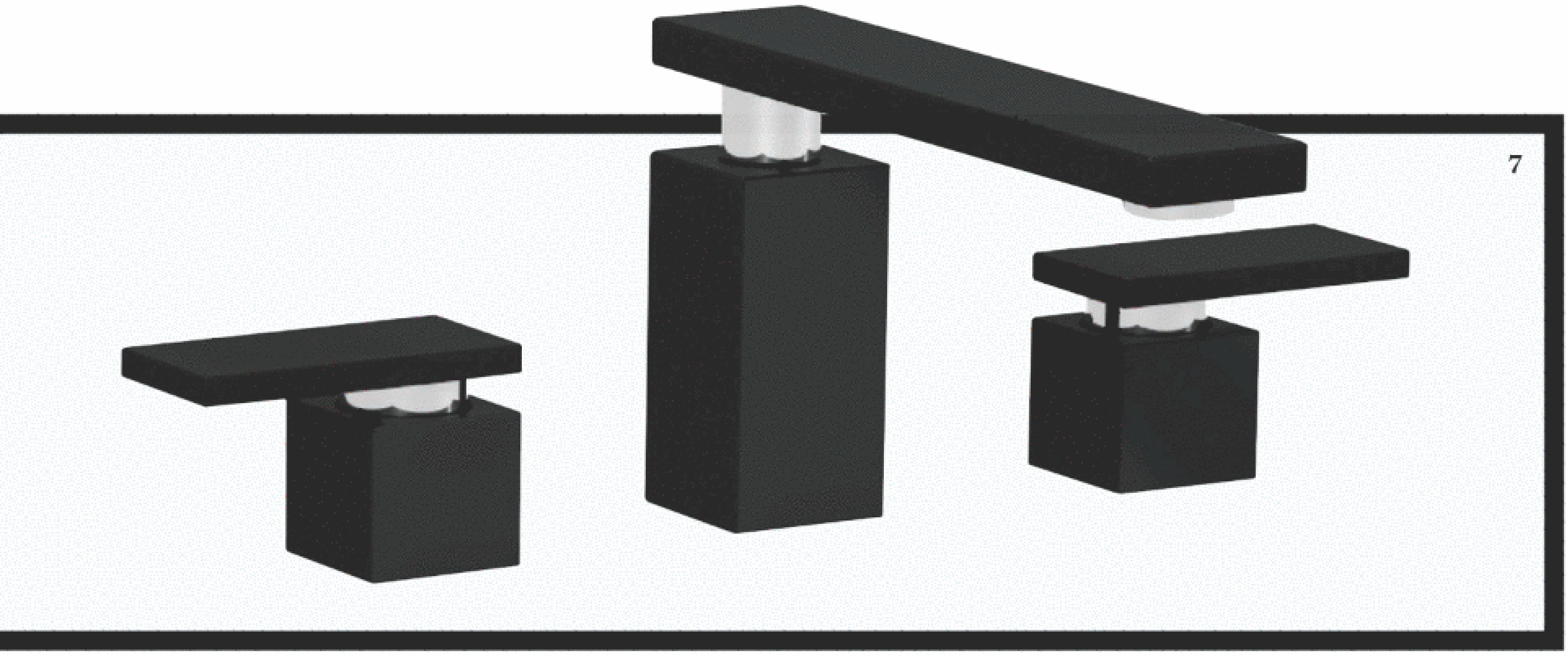

WHAT'S ON TAP

7. Graff's **Solar faucet** offers a distinctive look with its matte black finish *($883; graff-faucets.com)*. **8.** Italian architect Antonio Citterio designed the **M Line faucet** for Hansgrohe; the clean-lined contours were inspired by modern city life *($440; axor-design.com)*. **9.** With five rotating joints, Kohler's **Karbon faucet** has a complete range of motion *($925–$1,250; kohler.com)*.

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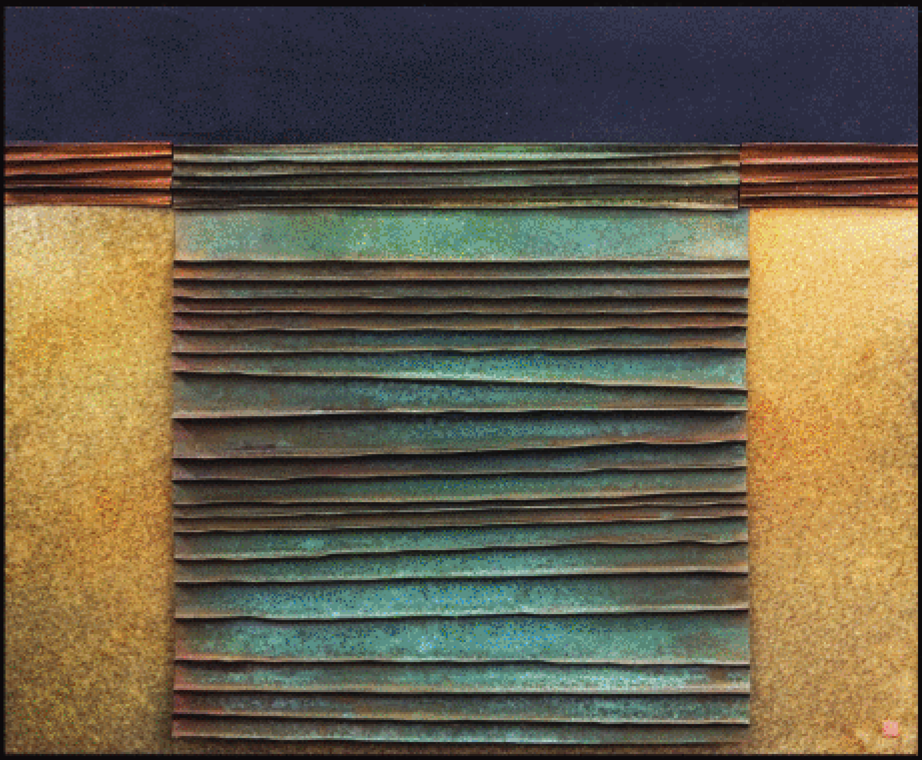

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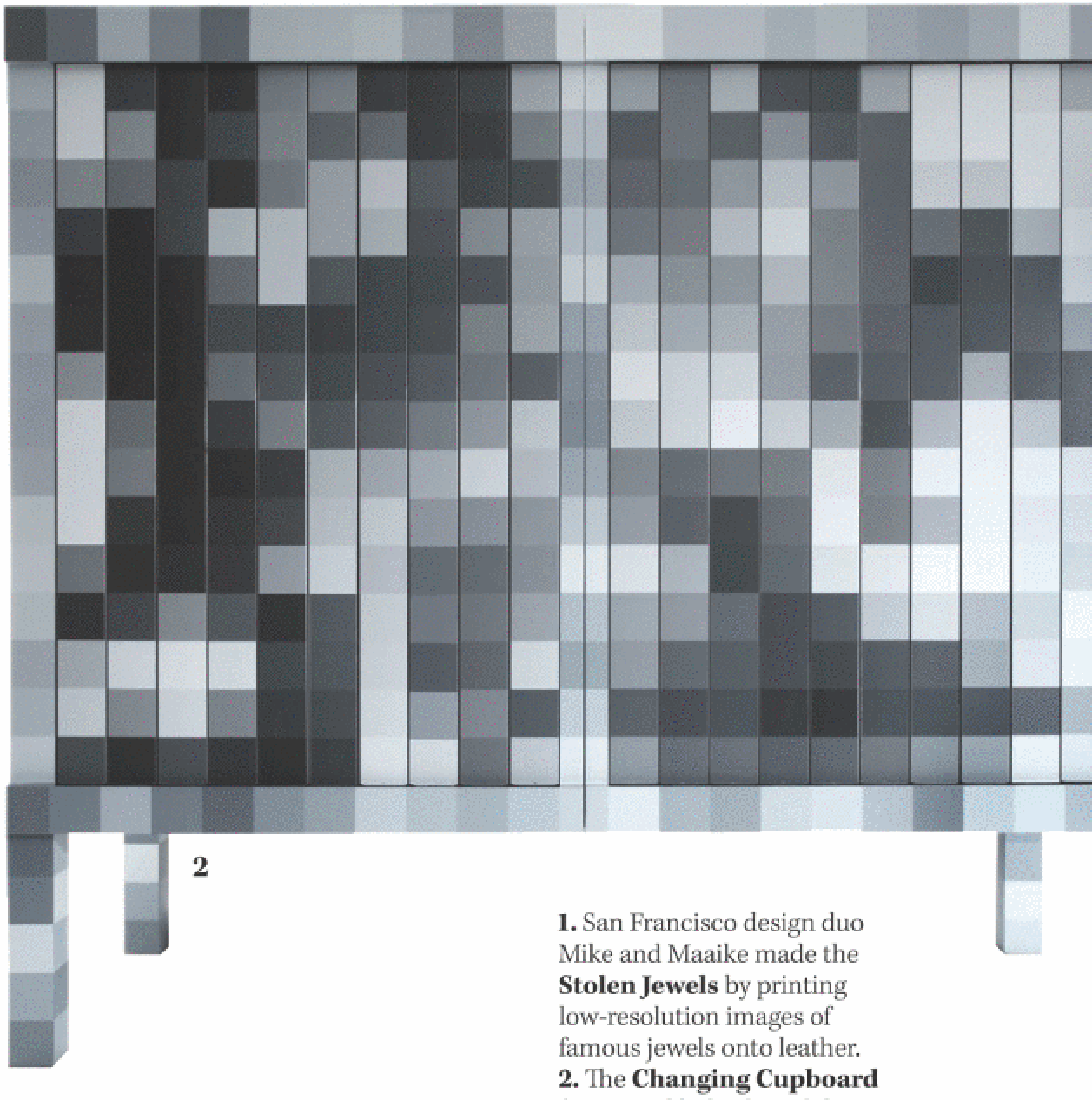

EXTREME CLOSE-UP

LOW RESOLUTION MEETS HIGH DESIGN, WITH PIXELATED PATTERNS SURFACING ON EVERYTHING FROM FURNITURE TO JEWELRY. BY MIKHAEL ROMAIN

3

1. San Francisco design duo Mike and Maaike made the **Stolen Jewels** by printing low-resolution images of famous jewels onto leather. **2.** The **Changing Cupboard** from Stockholm-based design firm Front is named for its panels that revolve, billboard-style, to change designs. **3.** The **Icon watch** by &Design, a Japanese firm, revives the original Apple icon. **4.** Designer Cristian Zuzunaga originally created this **pixelated fabric**, seen here covering Moroso's Springfield modular sofa, for his final project at London's Royal College of Art. *See Resources, p. 146.*

4

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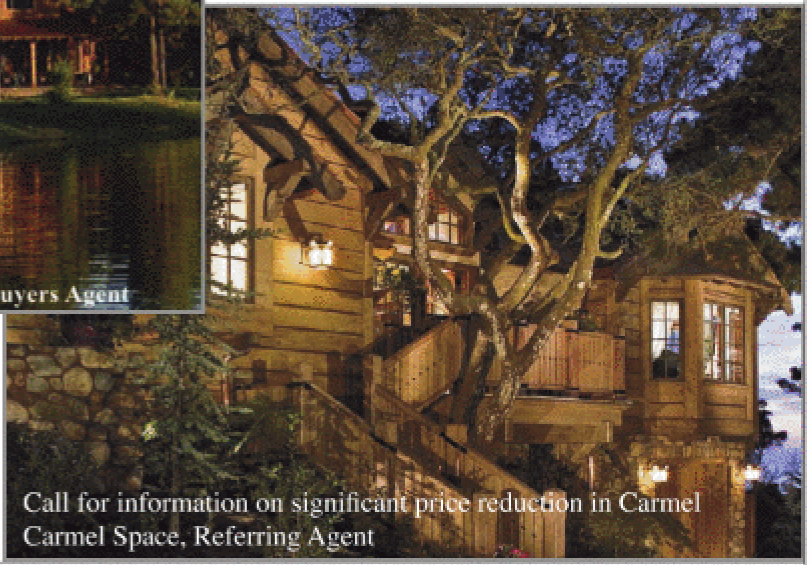

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SHOW AND TELL

This year's San Francisco Decorator Showcase featured 30 of the city's leading designers, who each transformed one room in a 1905 Pacific Heights mansion. Here, three veteran showcase designers offer an insider's perspective.

BY **MIKHAEL ROMAIN**
PHOTOGRAPHY BY
DAVID DUNCAN LIVINGSTON

"I love individual pieces for what they are, but it's the mix that makes a room interesting."

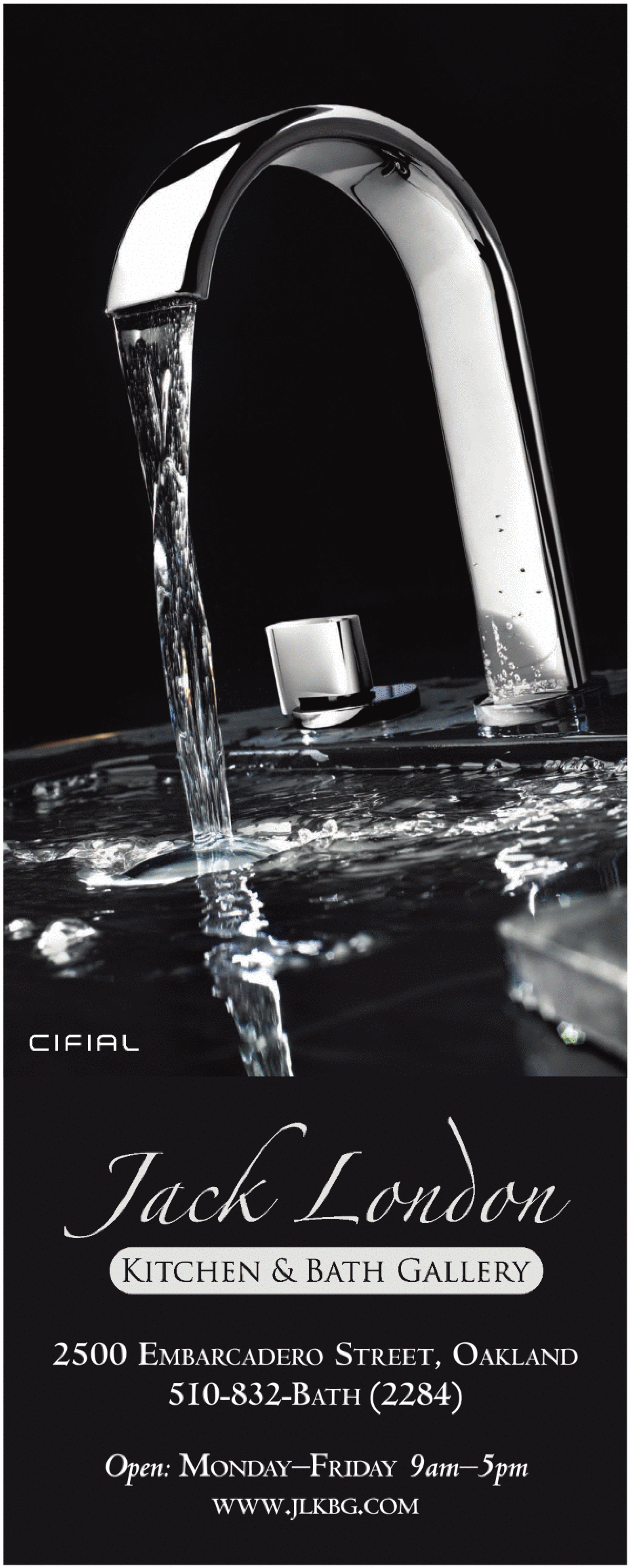
"I wanted the room to have a library feel," says Geoffrey De Sousa. "It's a place where you could sit on a sofa and read a book—somewhere that you would want to stay for a long time."

Geoffrey De Sousa

LIVING ROOM

When designing the showcase house's living room, Geoffrey De Sousa of De Sousa Hughes set out to exhibit the ultimate in understated luxury. With a showroom-owner's eye for display, De Sousa combined custom furniture, couture textiles and one-of-a-kind art pieces. "I love individual pieces for what they are, but it's the mix that makes a room interesting," says De Sousa. "Choosing great elements—even if they're from different eras—will ensure that it's all going to work together."

The 26-by-42-foot living room has abundant natural lighting, which allowed De Sousa to choose a palette and furniture arrangement that might not have worked in a smaller, darker room. He covered the walls in midnight-blue silk and chose rust as an accent color on the furniture and draperies. De Sousa divided the room into two separate seating areas, with a hammered-metal Parsons table by Stephanie Odegard as the room's centerpiece. In one seating area, a cognac-colored suede sofa faces a pair of turn-of-the-century black leather chairs and is flanked by two Jean-Michel Frank chairs upholstered in Judy Ross embroidered textiles. Across the room, the other seating area is anchored by a Jean de Merry painting of horses that is composed of 36 hand-painted glass squares. De Sousa's favorite element is the custom draperies from Holland & Sherry; appliquéd and embroidered, they create a striking frame for the city views.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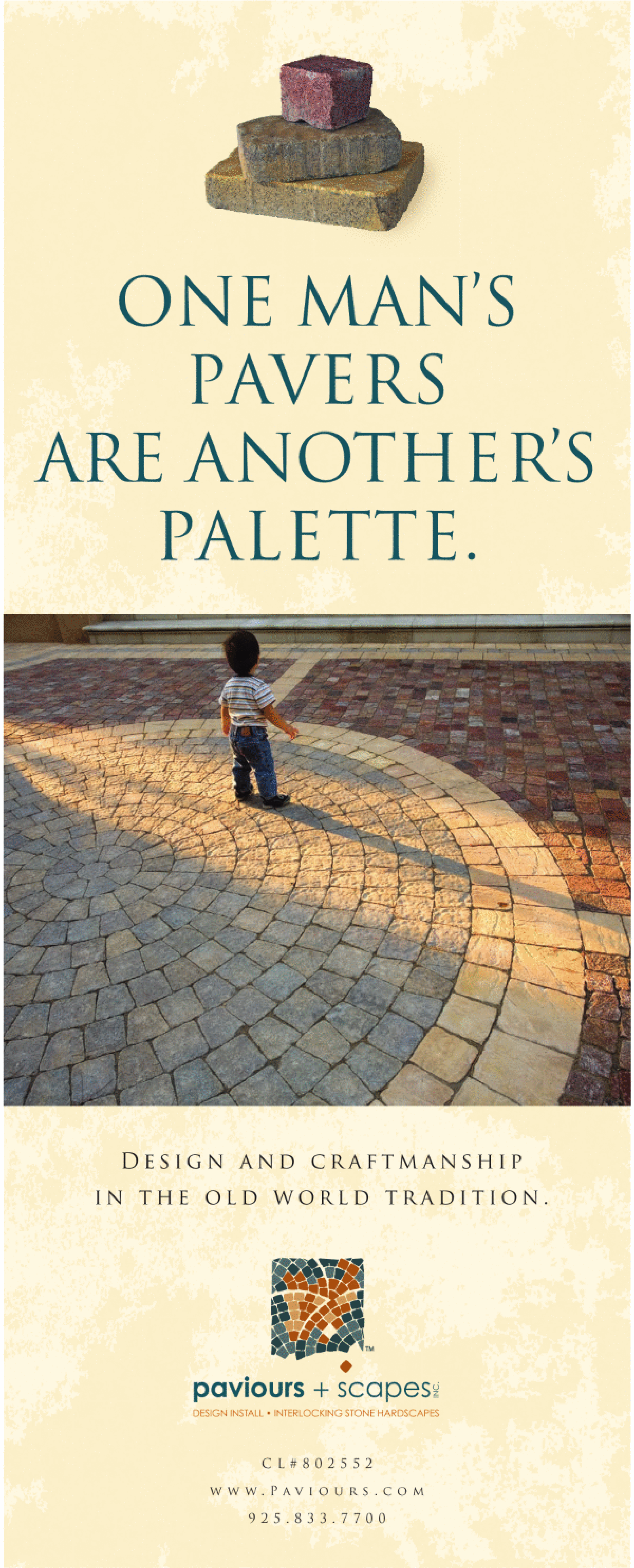
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Melanie Coddington

MASTER SITTING ROOM

Out the window was the first place that Melanie Coddington looked when she walked into the sitting room that she was about to overhaul. Though the room was gutted and the windows were partially boarded, glimpses of the remarkable Bay views could be seen. "I really responded to the blues I saw in the sky and sea outside," she says.

Though the San Francisco designer often creates custom furniture pieces for her clients, Coddington chose to outfit this space with vintage finds from flea markets and online auction houses and focus her real efforts on the upholstery and furniture details. "There are a lot of distinctive features in each upholstered piece—everything from the fabric to the nail-head detailing and the welting is custom. Part of luxury design is paying attention to the details," she says. Choosing a vibrant blue-and-gold floral fabric for the pair of wing chairs that are front and center, she picked up the same fabric for the accent pillows, which she had piped in gold lamé. "I spent way more than I should have on some of the fabric, but it's really fun and modern and a little unexpected in a room like this," says Coddington.

Curves and floral motifs repeat throughout the space, playing off the ornate marble fireplace and offering a distinctly feminine look. The graceful legs on a 1980s desk are echoed in a spiral nail-head detail on the accompanying wing chair and in the arched floor lamp. "Repeating shapes and colors calm the eye and make everything come together," she says.

"Repeating shapes and colors calm the eye and make everything come together."

"I made sure to pull a color that had gray with enough warmth to suit those cloudy San Francisco days," says Coddington. "This blue really changes depending on the lighting." A modern floral pattern reoccurs throughout the space—on the rugs, upholstery and pillows.

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Sean Weatherill

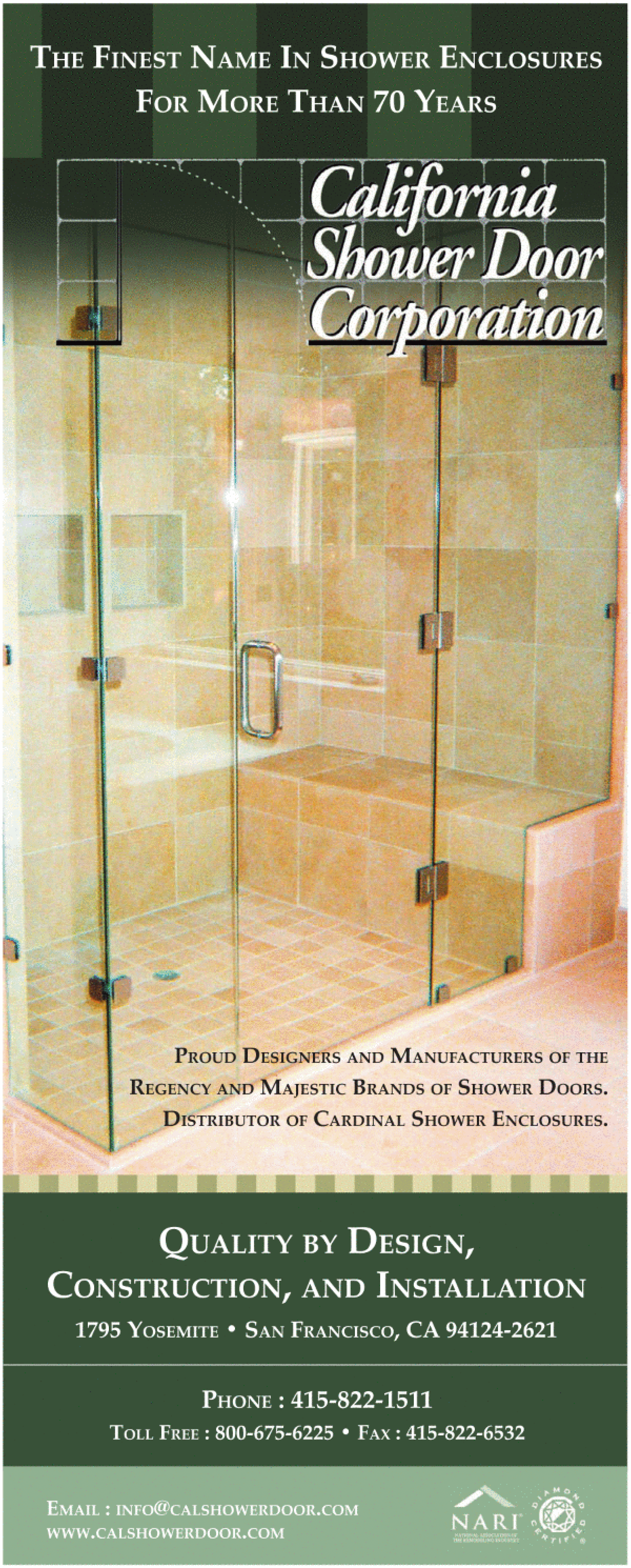
THE MODERN VIEW

Arriving on the roof deck of what was formerly a boarding house, one can't help but be taken aback by the panoramic views of the city, the Bay and beyond. Multi-talented designer Sean Weatherill was faced with the challenge of complementing this remarkable vantage point in his design of the 2,000-square-foot rooftop space. "I knew I couldn't compete with the view. So I chose a vibrant color, which would really bring people back to the space at hand," says Weatherill, who teamed up with Restoration Hardware to furnish three distinct seating areas on the roof.

Two shocking-pink walls draw attention to the surrounding living space, which is divided into a secluded lounge area, a garden, and a gallery of statues—all connected by teak decking, stone pavers and containers filled with grasses that, in total, make this Pacific Heights aerie feel surprisingly grounded.

Weatherill describes his personal aesthetic as edgy, and he often creates bold, modern furniture for his landscape design company's projects, so using the relatively traditional collections from Restoration Hardware meant finding new ways to make the space stand out. He found his answer in an artist friend: Weatherill contacted Tucson-based sculptor Curt Brill for the large cast-bronze, stylized female figures. "It's easy to make a rooftop garden that is soothing. The nice thing about this space is that it's soothing on one side, and on the other it's more of a party scene," says Weatherill.

LEFT: In the northwest corner of the deck, Weatherill painted the walls hot pink and created a seating area accented with green pillows. The same green reappears on the cushions in another seating area (above). The pink pops up again on a wall by the elevator entrance (top left).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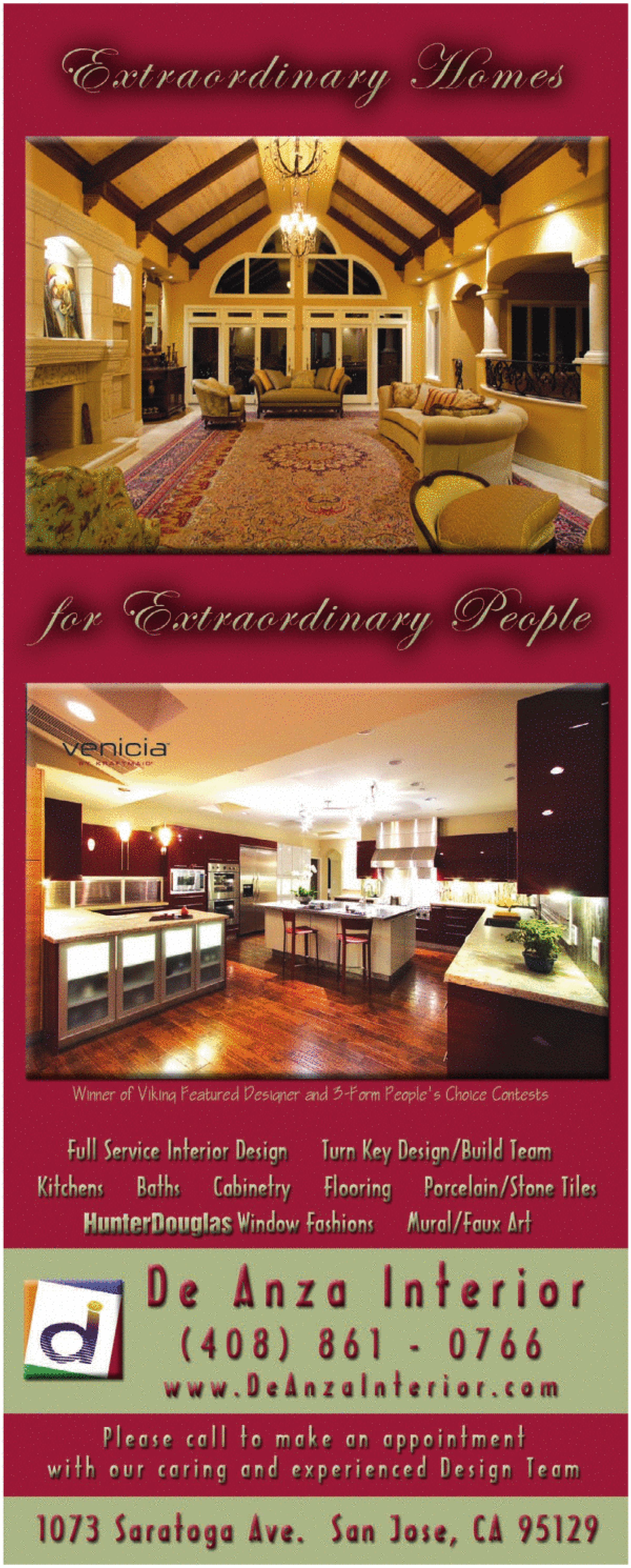
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THE BEST IN ART, AUCTIONS AND GALLERY OPENINGS

BY **ERIN FEHER**

SONIC YOUTH

New York photographer Paul Zone shot his first rock concert in the 1970s at age 11, and spent the next two decades documenting the city's evolving music culture. "The New York Underground Scene" opens at Los Angeles' **Drkrm Gallery** this month, offering a peek into the world of rockers, punks and disco queens with intimate images such as the 1975 *Couple* (below) of Dee Dee Ramone and girlfriend Connie Gripp. *July 12–Aug. 31; 2121 San Fernando Rd., L.A., 323-223-6867, drkrm.com.*

AMERICAN GRAFFITI

Combining stenciled patterns with graffiti-like brushstrokes, recent abstract works by Rhode Island–based painter Willy Heeks will be on display starting July 2 at San Francisco's **Brian Gross Fine Art**. The show includes the vibrant 2008 oil-and-acrylic on canvas, *Poet* (left). *July 2–Aug. 16; 49 Geary St., 5th Fl., SF, 415-788-1050, briangrossfineart.com.*

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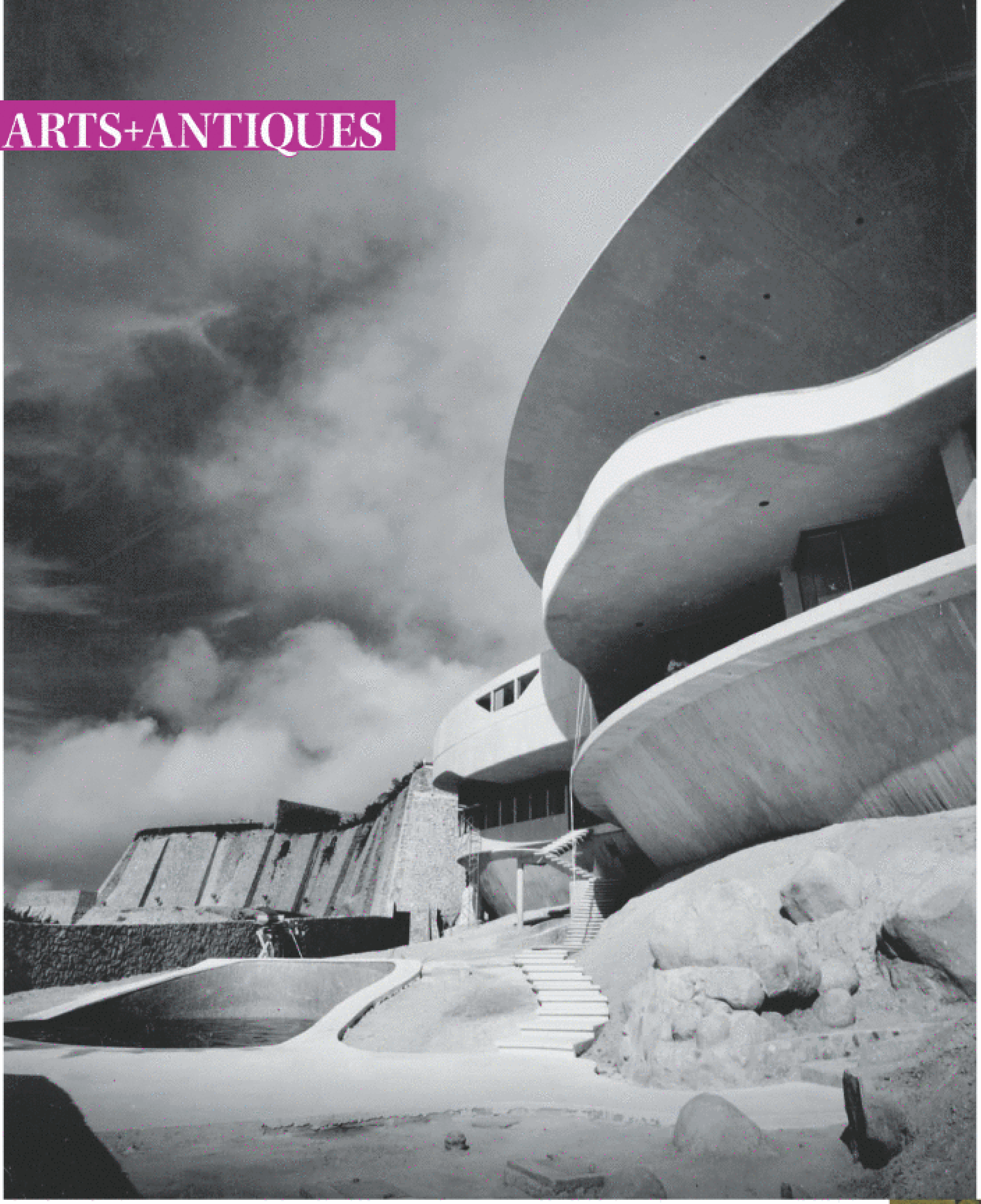


AHEAD OF THE CURVE

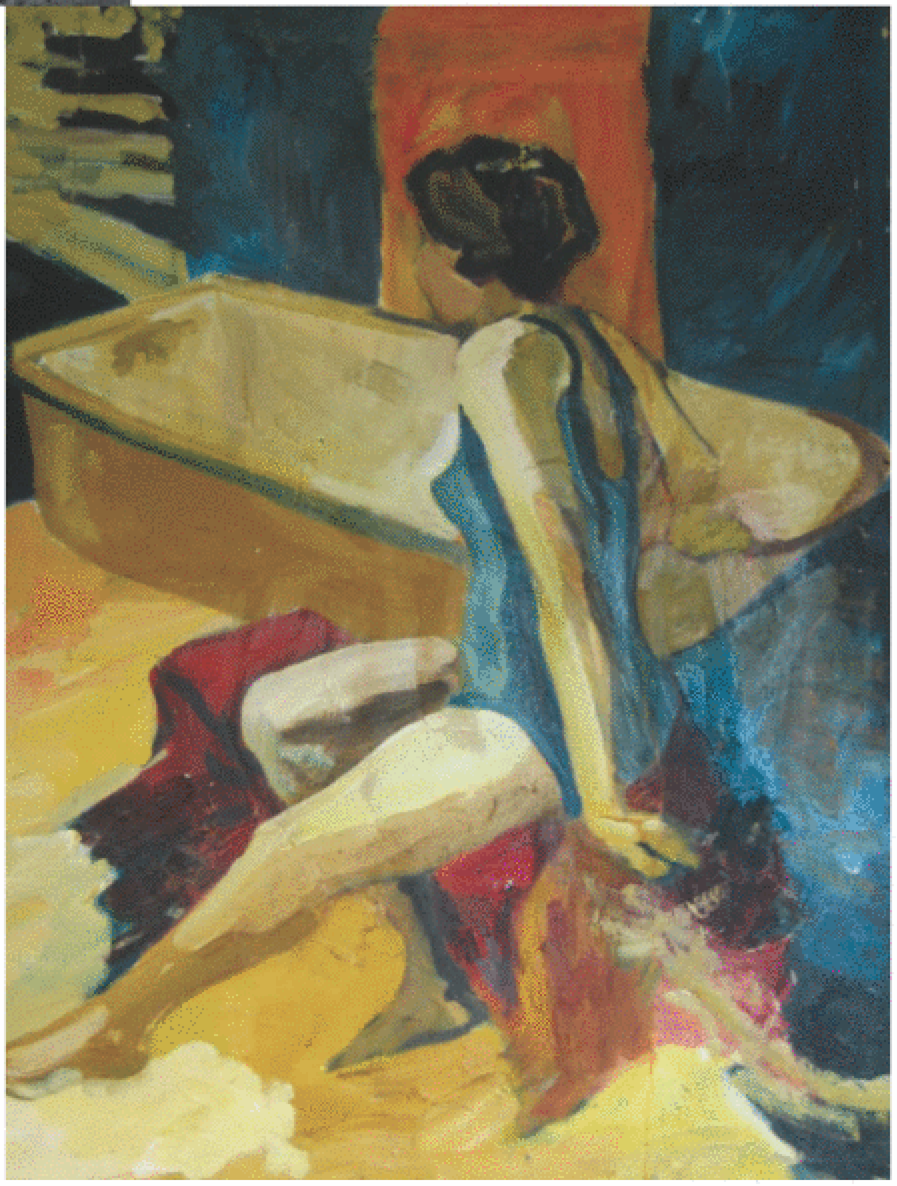
In the first major survey of iconic architect John Lautner's work, the **Hammer Museum** in Los Angeles presents "Between Earth and Heaven: The Architecture of John Lautner." The show features his drawings, new large-scale models, films exploring his buildings, and classic photographs taken by Julius Shulman. *Marbrisa* (left), shows a Lautner residence in Acapulco, Mexico. *July 13–Oct. 12; 10899 Wilshire Blvd., L.A., 310-443-7000, hammer.ucla.edu.*

HOME AWAY FROM HOME

Following its premiere at this year's Whitney Biennial, Fritz Haeg's "Animal Estates" comes to **SFMOMA** in July. For a series of four workshops, the artist (below) has selected local species displaced by humans and invites residents to construct new homes for them within the existing architecture of the city. *July 6–July 27; 151 Third St., SF, 415-357-4000, sfmoma.org.*

LOST AND FOUND

Known for rediscovering lesser-known artists, San Francisco's **Lost Art Salon** is hosting an exhibition of works by California painter Alysanne McGaffey. As part of the Bay Area figurative movement of the 1950s and '60s, McGaffey painted her fellow artists, capturing one of the most prolific periods in San Francisco art history with works such as the 1960 painting *Untitled* (right). *June 26–Sept. 15; 245 S. Van Ness Ave., #303, SF, 415-861-1530, lostartsalon.com.*



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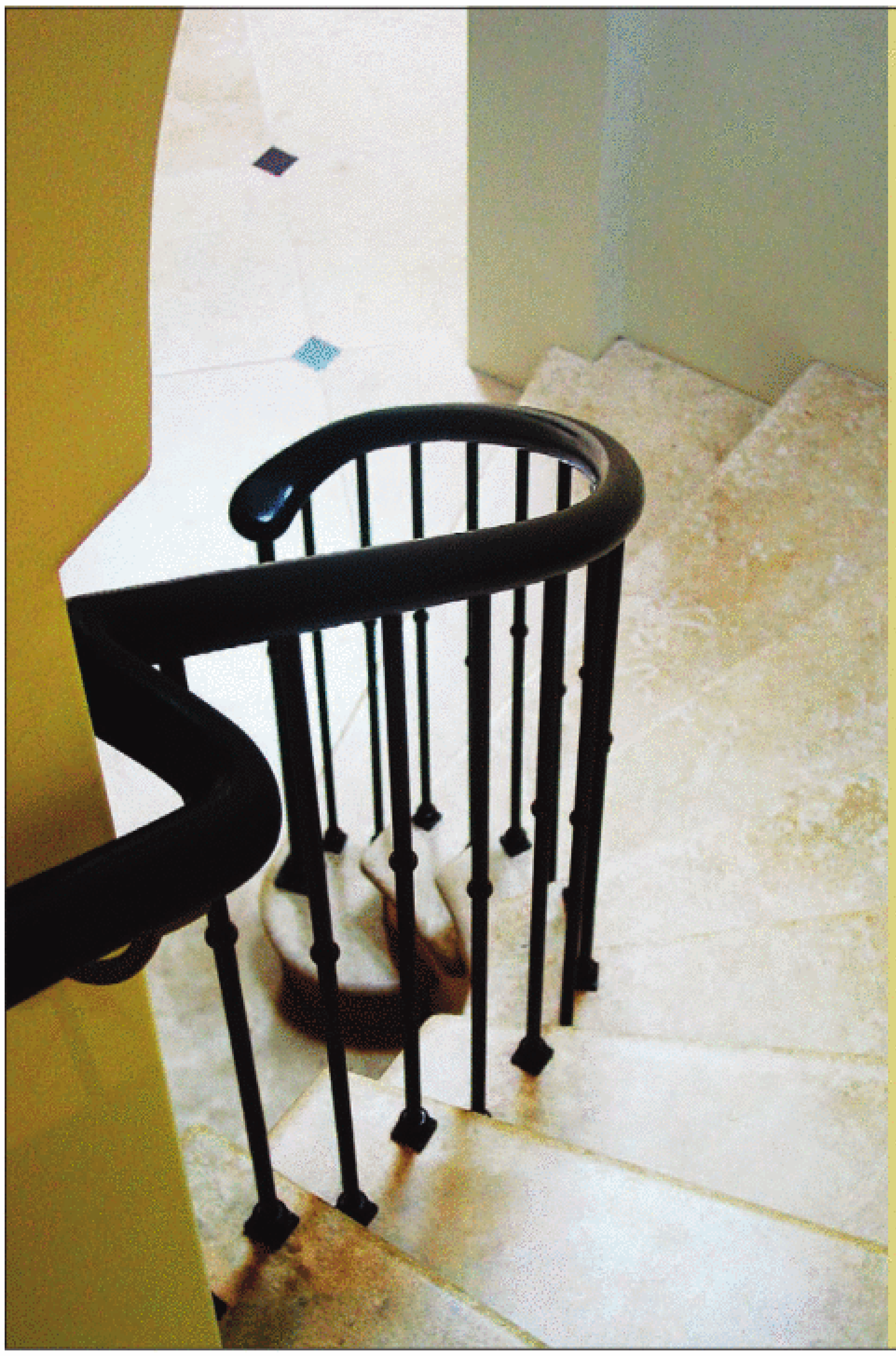

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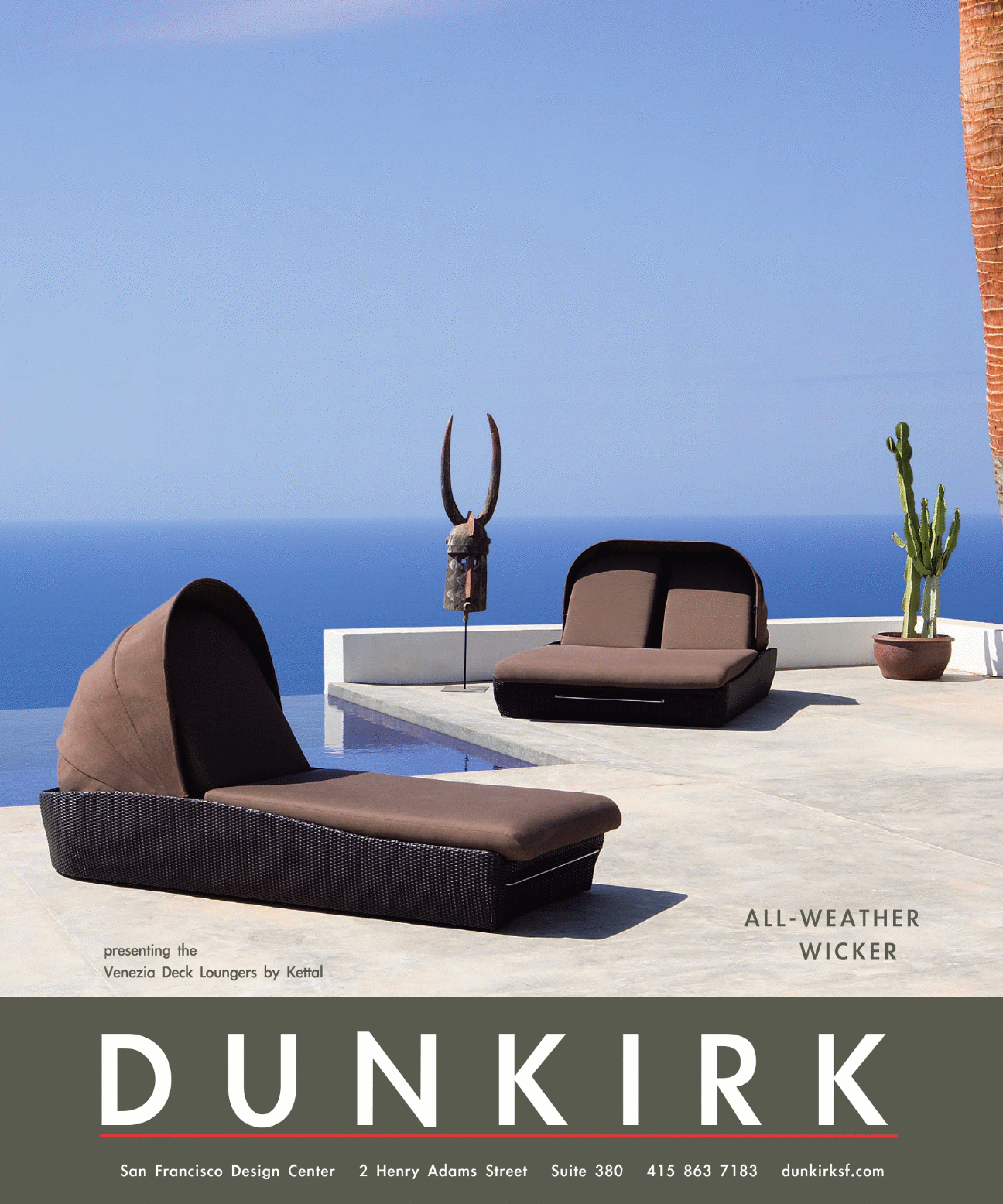
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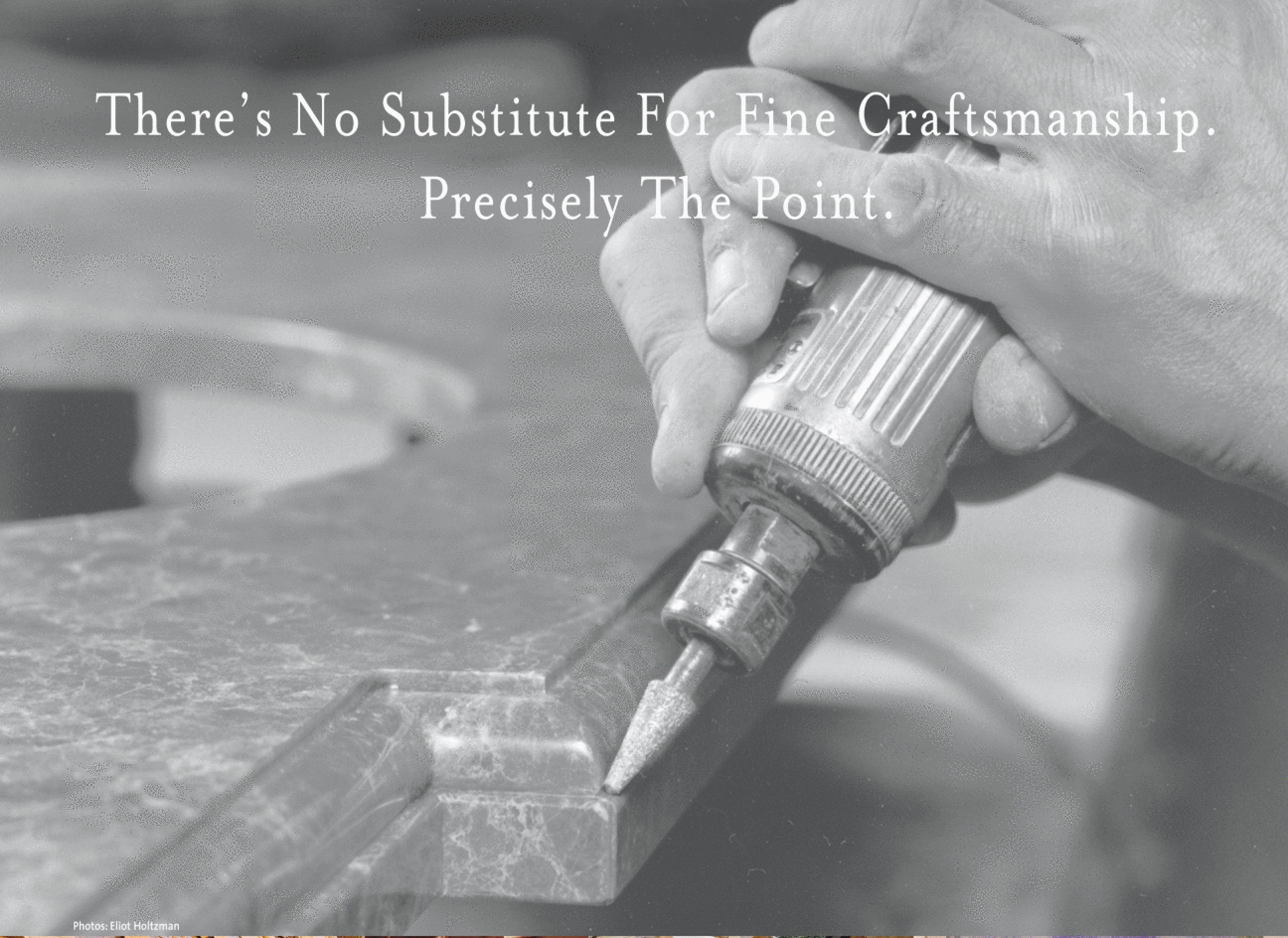

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Lila Levinson
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"Always keep the client's perspective and best interests in mind," says Lila Levinson, the creative heart and soul of Accent on Design. It's a philosophy that's guided her interior design practice since 1980. Back then, friends and family kept asking her to take on design projects for them. "Eventually, I figured, if I'm going to do this, I might as well do it right."

For Levinson, "doing it right" meant picking up a design degree and the right credentials — becoming a professional member of ASID (American Society of Interior Designers), a CKD (Certified Kitchen Designer) and a CID (Certified Interior Designer). To look at the wall in her office filled with design awards — including Designer of the Year in 1990 — and accolades of every shade from best furniture design to best kitchen and bath, Levinson must be doing something very right indeed.

"Every project is unique and created to satisfy the needs, desires and tastes of my clients," Levinson says. "We start with the architecture and look at everything — natural and artificial lighting, privacy, ventilation, scale and proportion, traffic flow and maintenance as well as actual furnishings and finishes. As a designer, I go to a much greater level of detail than clients usually realize and my experience, product knowledge and sources make the process much easier for them. One client actually said, 'How do you spell relief? L - I - L - A!'"

Levinson is an excellent space planner and color coordinator, bringing these skills along with her construction knowledge and artistic eye to all projects whether they are construction-related or home furnishings and decorating. She and her staff help clients through the infinite decision process and often act as a team member along with the client, architect and builder to see that the project is cohesive.

"In the end," Levinson says, "the result must be timeless, comfortable and approachable—a place which satisfies clients' needs and makes their dreams come true."

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"The closet is where you start your day, so it should be a place that makes you feel good," says Adams, whose celebrity clientele includes Tori Spelling, Eddie Murphy and Jewel. BELOW: A closet in Beverly Hills features Studio Becker cabinetry with leather drawer pulls.

CLOSET COMFORTS

LOS ANGELES CLOSET DESIGNER LISA ADAMS OFFERS A GLAMOROUS NEW TAKE ON AN OVERLOOKED SPACE.

BY **ERIN FEHER**

The connotations of the closet are many: hidden, secretive, personal. But closet designer and wardrobe stylist Lisa Adams is hoping to change that. Adams—who has been designing closets for nearly a decade and recently launched her own company, L.A. Closet Design—specializes in turning a space usually kept behind closed doors into a showplace. Often, she starts by getting rid of the doors altogether. "I like to create one free-flowing space that can be used like a living area," says Adams, who has incorporated plush seating, stereo systems and even an espresso machine and wine refrigerator into her high-end, lounge-like designs.

"I think closets have the potential to follow in the footsteps of kitchens," says Adams. "The kitchen used to be a hidden place where guests were never allowed, but it has become the heart of the home." Her campaign is picking up speed: Adams' new showroom opened up last month in the Pacific Design Center, and she is currently at work on a coffee-table book that documents the history of the dressing room, featuring jaw-dropping images of the ultimate closets. "People put so much time and money into their wardrobe, they should keep it in a place that they are proud of," says Adams. "I believe the closet is the ultimate fashion accessory."

FROM TOP: BRIDGER NIELSON; COURTESY OF L.A. CLOSET DESIGN

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MASSIVE ATTACK

FOR MARK ROGERO OF CONCRETEWORKS, THERE'S NO END TO WHAT THE ELEMENTAL MATERIAL CAN BE USED FOR. BY LYDIA LEE

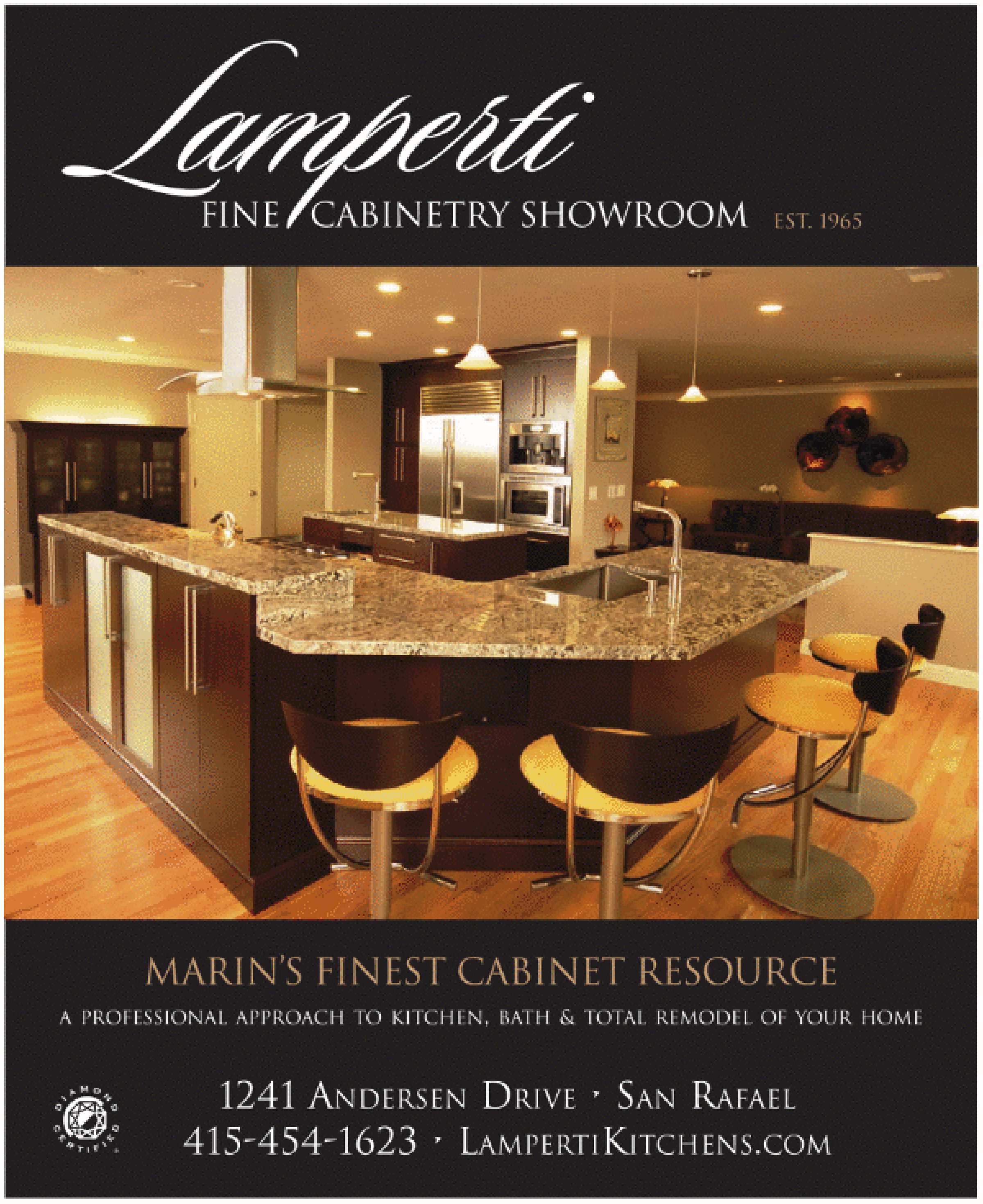
"I love architecture, and I want to be around the really good stuff," says Mark Rogero. The founder of Oakland-based Concreteworks, Rogero has spent nearly 20 years creating custom countertops and other features for some of the major names in architecture. Currently, he is working on projects by such luminaries as Herzog & de Meuron (who are designing a house in Oakville), Howard Backen in Napa and Ogrydziak/Prillinger in San Francisco.

It's been a heady experience for Rogero, who was an architecture student just a few units short of his degree when he relocated to the Bay Area in 1989. Living in a spartan Emeryville warehouse space and short on funds, he set out to make his own kitchen countertop from a $20 bag of concrete. "I troweled it on, and it looked like hell," says Rogero. Undeterred, he started to experiment with molds, and the beauty of the resulting crisp angles sold him on the material. "I became obsessed—I knew I wanted to spend my life making concrete things," he says. He honed his technique on projects for friends, sent samples of his work to local architects he admired, and a steady stream of commissions started coming in.

Today, Rogero oversees 30 employees in two spacious warehouses in Oakland, and his brother David opened a New York office in 2001. While the company still makes a fair number of countertops, its work has expanded to include curvaceous tubs and even graceful lounge chairs—all in concrete. "We're using this basic material, but we're using it in a very sophisticated way," says Rogero. "It's about pushing the limits of what you can do." ■

ABOVE: Mark Rogero's latest innovations in concrete include a lounge chair that has radiant heating. RIGHT: For an open-air bathroom in a Hawaii residence, he created a custom vanity.

FROM TOP: JOHN LEE; MARIKO REED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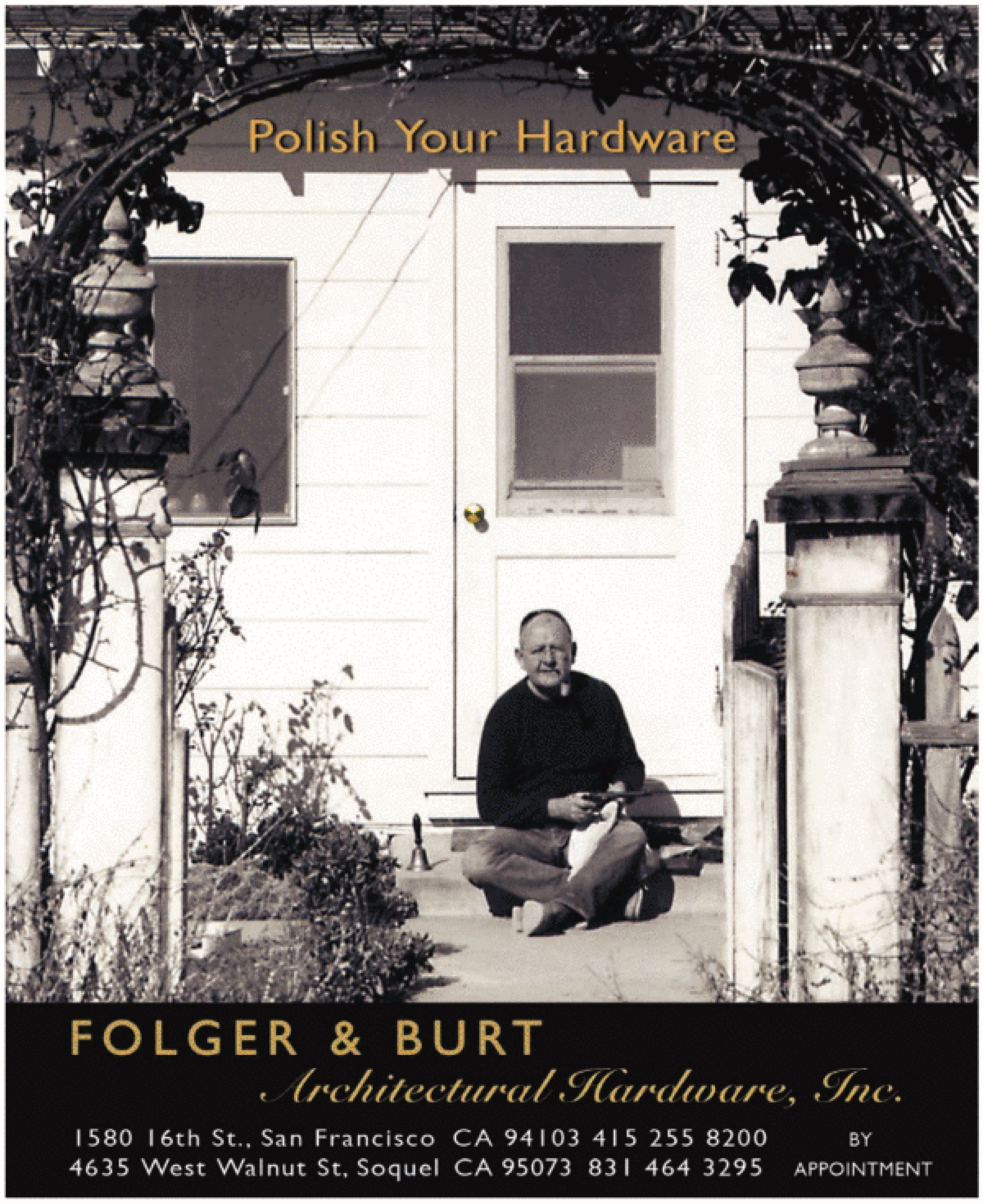
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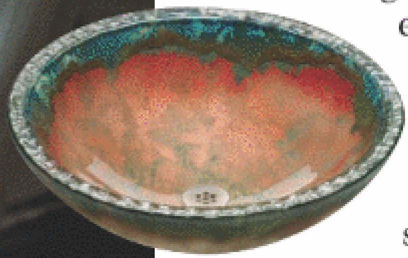
THE ALCHEMIST

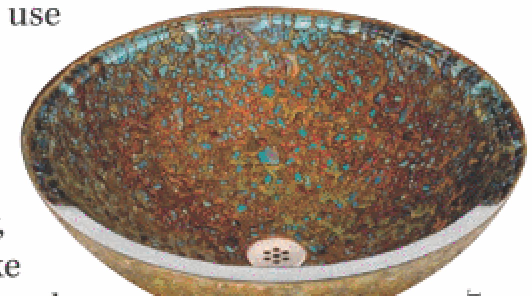
EACH PIECE BY GLASS ARTIST STEVE WEINSTOCK IS THE RESULT OF A SUCCESSFUL EXPERIMENT.

BY **LYDIA LEE**

Steve Weinstock has spent two decades mesmerized by glass. "It has a personality that you don't get from stone or metal, and its colors have the brilliant, iridescent quality of a butterfly wing," he says.



The Los Angeles–based artist, whose specialty is making art-glass sinks, light fixtures and tiles, brings a love of experimentation to his work. As an engineering student at Brown University, Weinstock was a "prototypical nerd." But a holography workshop took him in a different direction. "I couldn't make a good hologram for the life of me, but I could do some things with glass that looked really good as art," he says. Soon, he was taking art classes and sneaking off to neighboring RISD to use their glassmaking studio.



After graduating from Brown in 1987, Weinstock returned to his native L.A. While looking for a glass studio, he met a fellow artist, Michael Murphy, who was working with fused glass. Unlike blown glass, fused glass is made by sandwiching minerals and other elements between layers of glass. Heating the combination to high temperatures produces unusual colors and patterns. In 1992, Weinstock and Murphy formed their own company, called Alchemy Glass and Light, to produce colorful fused-glass light fixtures.

In his central L.A. studio, Steve Weinstock puts together unlikely combinations of glass and other elements and fires them together to make fused-glass sinks.

In 1995, one of their clients asked Weinstock and Murphy if they could create a glass sink. "At the time, we thought it was a crazy idea," says Weinstock. But when they exhibited their sinks at K/BIS a couple of years later, they had a line of people waiting to get into their booth. Back home, the duo refined the process in order to put their one-off designs into production, and signed up 150 showrooms across the country.

Today, Weinstock runs Alchemy Glass and Light independently and continues to look for never-before-seen combinations of colors and patterns. "I conduct lots of little chemical experiments, and usually I get something that looks like mud," he says. "But occasionally something wonderful happens." ■

PORTRAIT: BRIDGER NIELSON; OTHER IMAGES COURTESY OF ALCHEMY GLASS AND LIGHT

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PHOTOGRAPHY BY **TED VAN CLEAVE**
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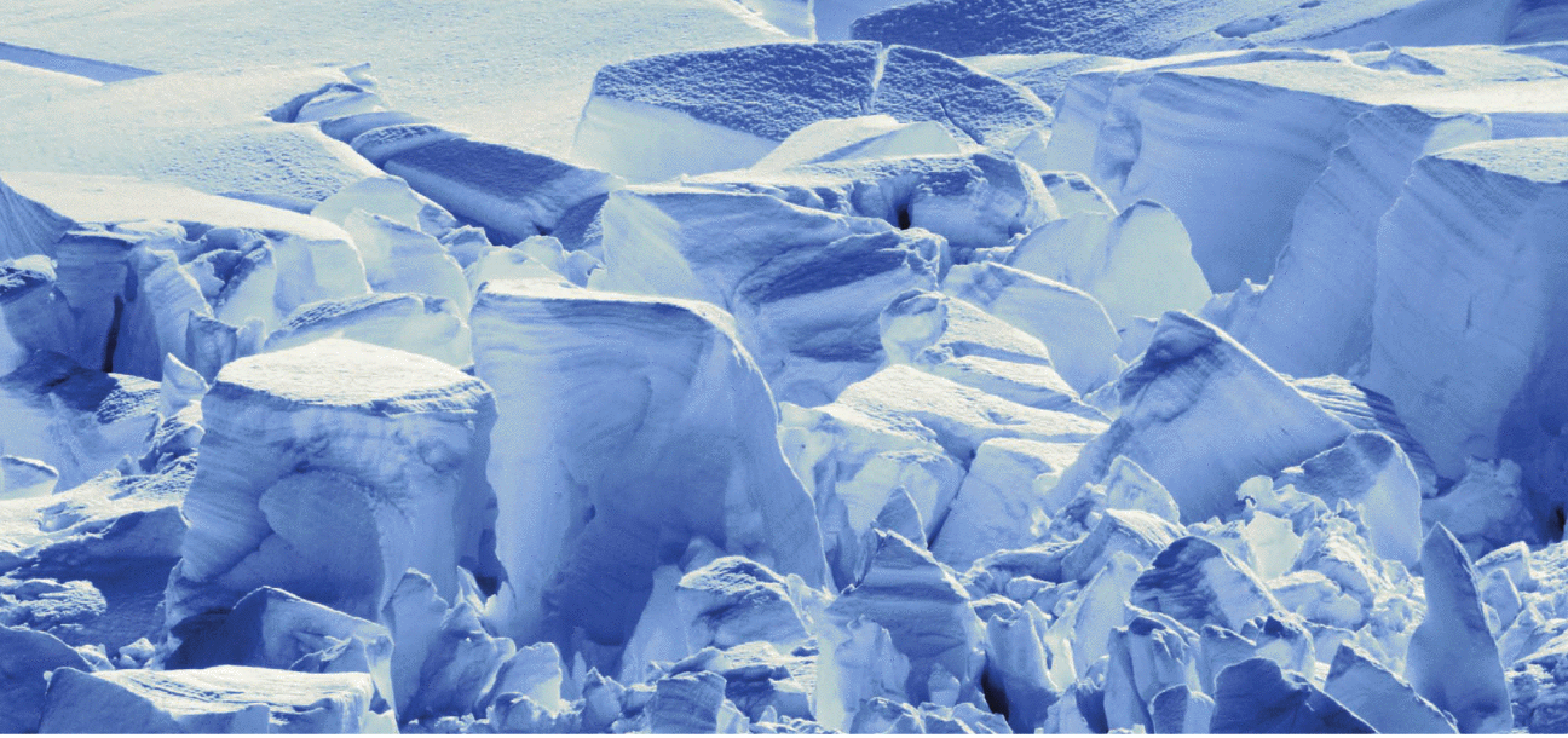
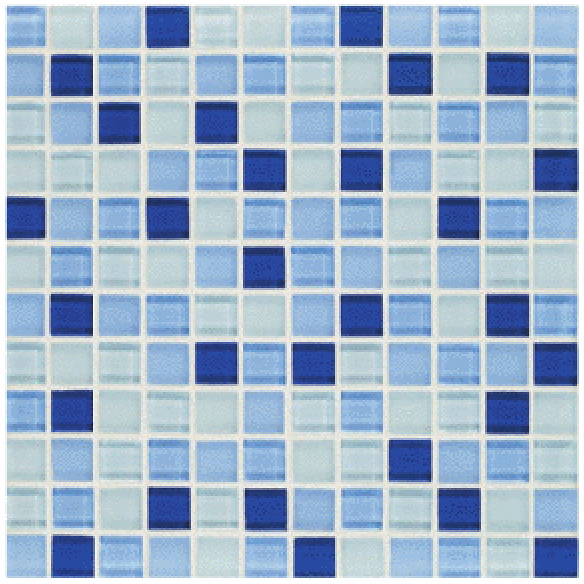


Glacier along the coast of the Antarctic Peninsula from 50 feet.



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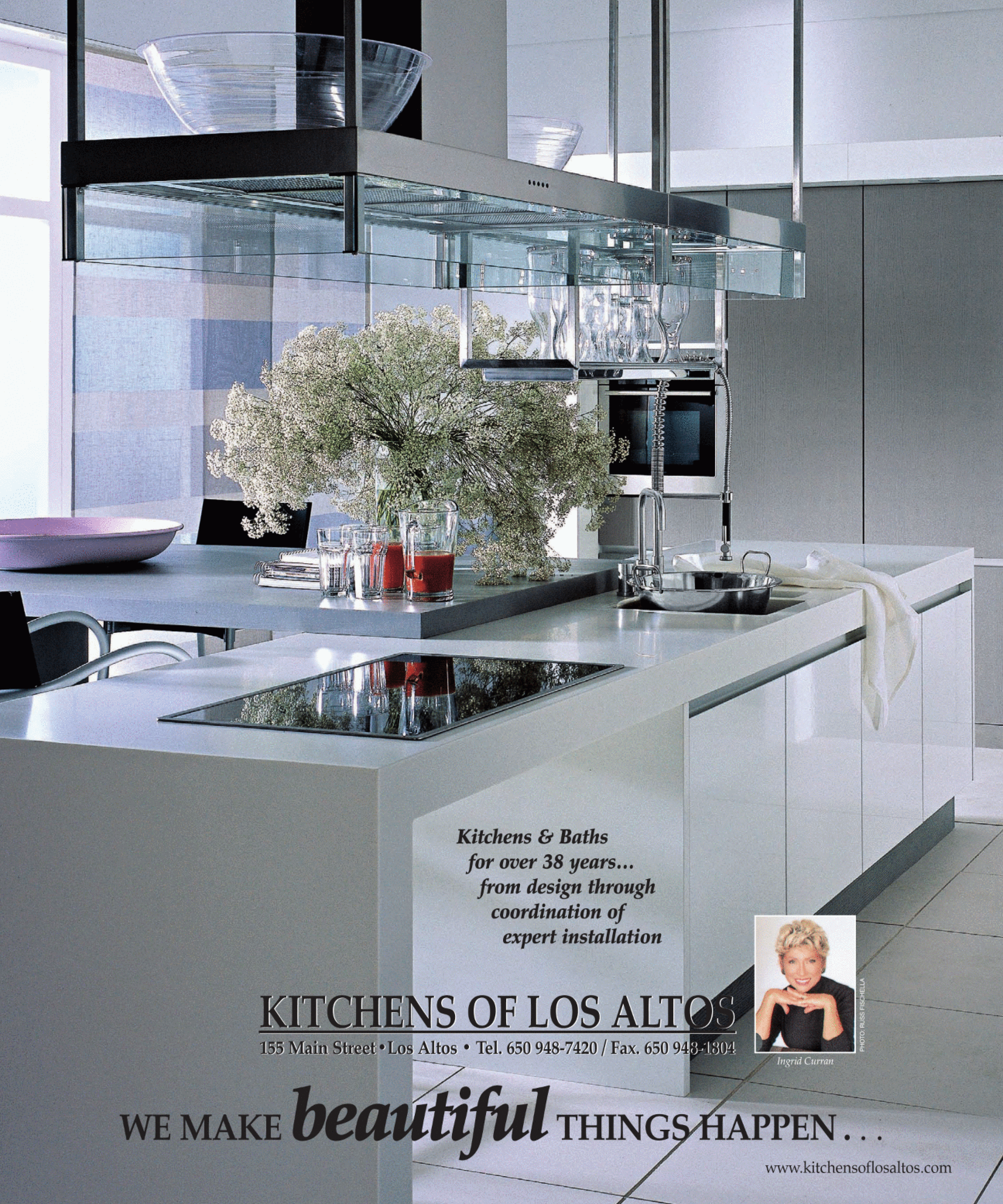
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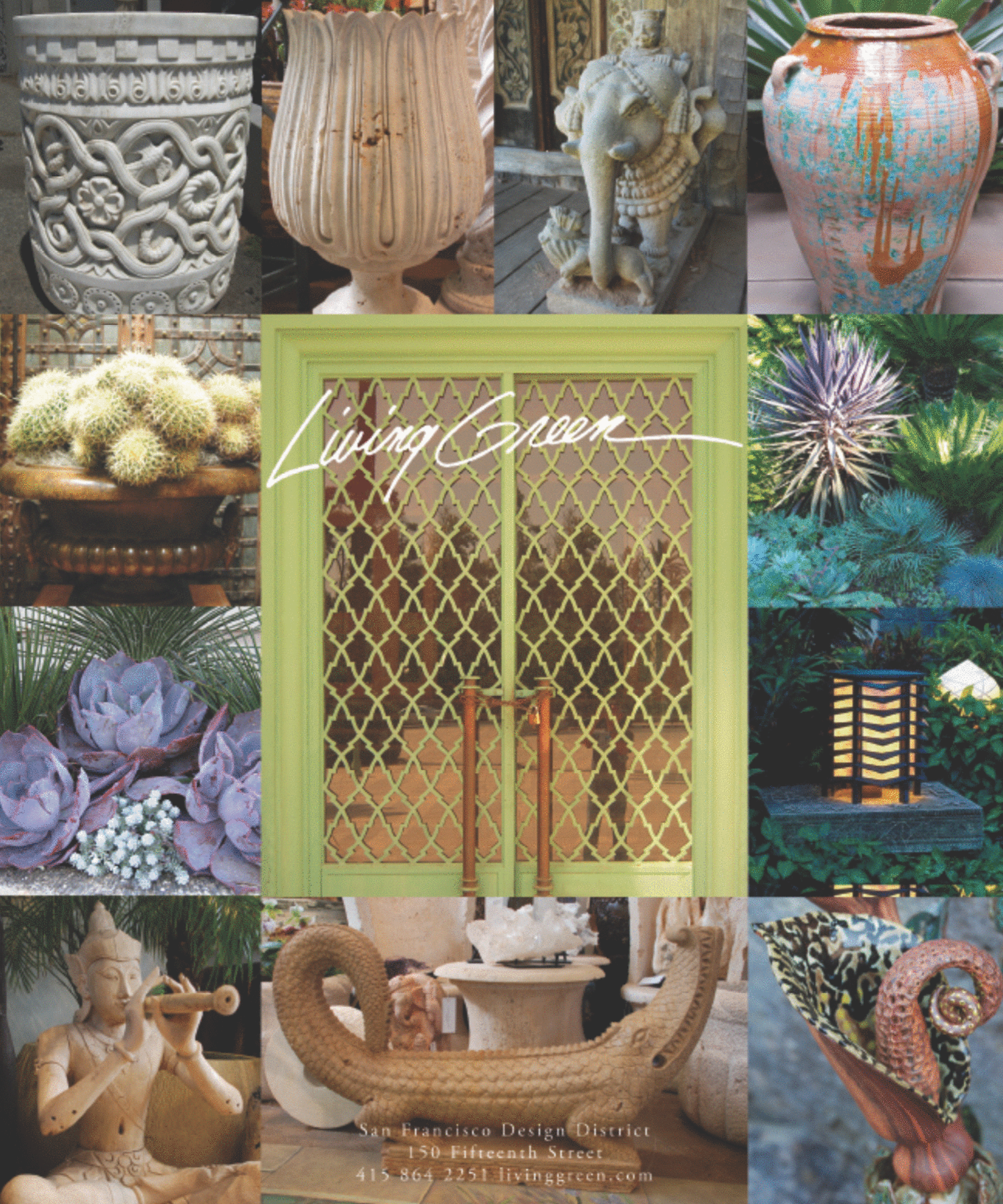
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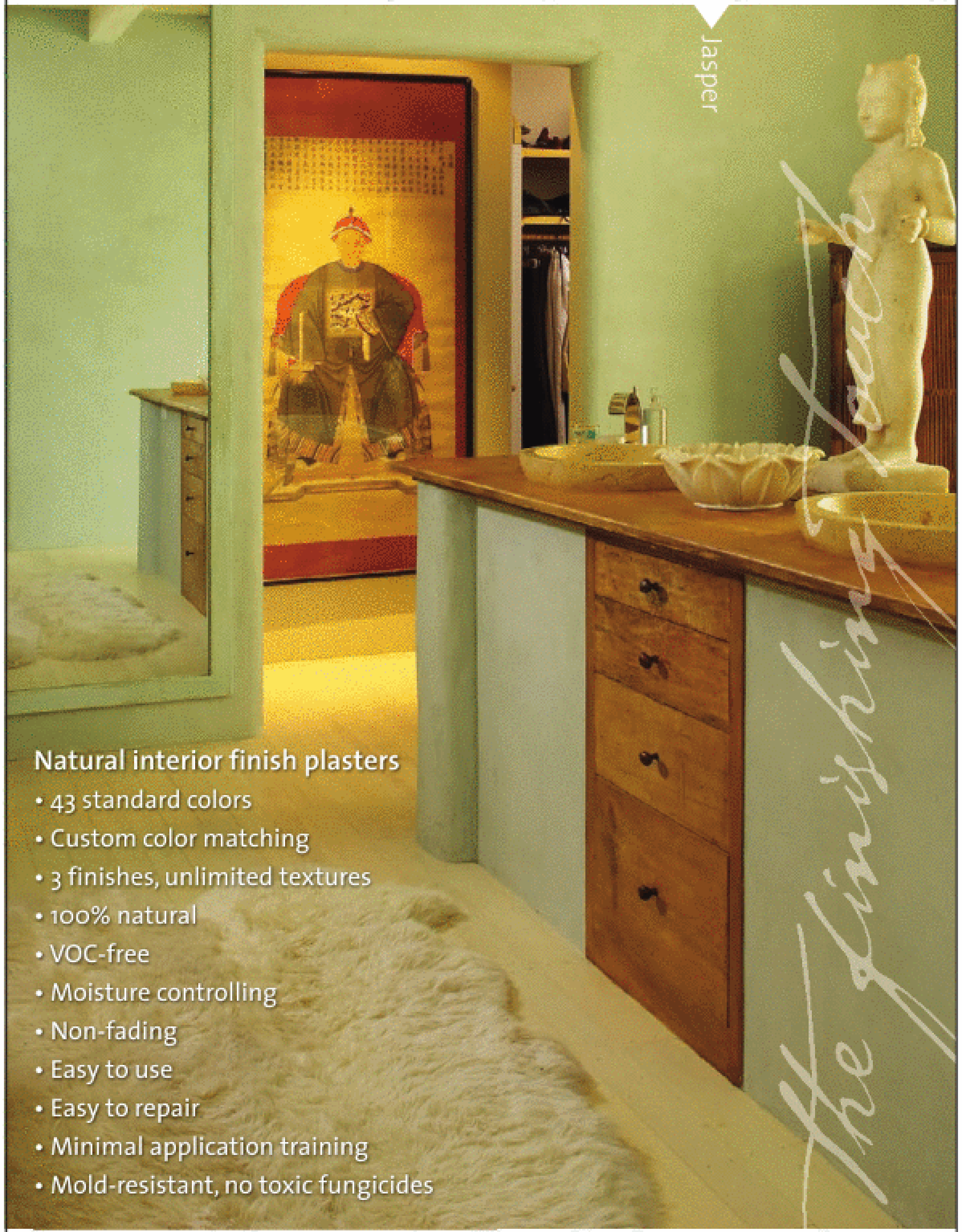

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PERFECT HARMONY

Designer Tim Hepworth helped a Mill Valley family update their classic ranch house by replacing a cramped kitchen with a large open space.

BY **DEBORAH BISHOP** PHOTOGRAPHY BY **CÉSAR RUBIO** STYLING BY **MIKHAEL ROMAIN**

By the time San Francisco designer Tim Hepworth, of Hepworth + Howard, had his first meeting at Beni and Katsuto Shinohara's Mill Valley ranch house, another architect had already concluded that opening up the constellation of dark, lifeless rooms would be prohibitively expensive—dashing Beni's dream of infusing her house with light and air and connecting it to the outdoors. "Nonsense!" (or stronger words to that effect) replied Hepworth.

Built in the late 1950s, the "Brady Bunch special," with a brick and wood exterior, had weathered numerous ad hoc additions and become increasingly closed in upon itself. "It needed a major overhaul, but I knew we could let in the light and stay within the budget," says Hepworth.

Beni, a violinist in the San Francisco Opera and Ballet Orchestras, came to her first meeting with the designer armed with magazine clips. "She had all of these images of very modern structures made of steel, glass and concrete," Hepworth recalls. "She was referencing an entirely different vocabulary than that of the existing house—or anything else on the block, for that matter." Gracefully mediating a middle ground between an urban aesthetic and its woodsy environs, Hepworth started by replacing the brick facade with cedar cladding, punctuated with supportive columns of stacked flagstone. He did away with the circular concrete drive-

LEFT: A slate path to the Shinoharas' house runs alongside the family room, under a glass-and-steel canopy and into a newly minimalist foyer. ABOVE: Beni found the solution to her dark, enclosed ranch house when she met designer Tim Hepworth.

LEFT: Hepworth opened up the family room to the kitchen, whose central workspace is clad in Corian. A pair of stacked reclaimed-wood pillars frames the old doorway. ABOVE: The kitchen's original koa wood cabinets were updated with new hardware.

way but, because the couple was loath to lose the additional parking, Hepworth designed a front lawn with alternating strips of concrete and grass that extends the new driveway and can also serve as a stage for impromptu music performances. Concrete benches with built-in planters filled with horsetail provide a place for the audience to sit.

Visitors are now guided along a slate path sheltered by a laminated-glass-and-steel canopy to a large pivoting front door of Douglas fir. As they cross the threshold, so do the materials of slate, flagstone and cedar siding—creating a seamless transition from outside world to inner sanctum. In a nod to traditional Japanese residences, the foyer offers a minimalist place to take off shoes, contemplate a floral arrangement and pause before ascending one step to enter the main house.

To the left, the kitchen now opens both to the living room and the family room, which was once a lonely satellite space used mainly as a conduit to the carport. The old layout of small rooms had impeded circulation of both people and light, and hampered at least one activity that Beni and Katsuto, a physician, enjoyed doing together: cooking. "The kitchen felt like a bunker, and most of the space was taken up by an enormous industrial-size Wolf range. We couldn't even get the stove out of the house until we knocked down the wall!" recalls Beni, who ended up donating the behemoth to charity.

While demolishing the old kitchen, Hepworth saved some materials to be repurposed in the room's next incarnation. "We all loved and respected the original Hawaiian koa wood cabinets," he says. "I wanted to find a way to incorporate the material." He kept one wall of cabinets, replacing the beveled glass doors and hardware, and used

ABOVE: Hepworth found a way to mix modern furniture from Limn and vintage pieces from Monument with family heirlooms and other treasured items, such as the Meiji-period Japanese screen that spans one wall of the family room.

the wood from the small island to fabricate new cabinets. "Our idea was to use wood on the appliances around the perimeter, and balance that with a clean, monolithic cube of pure white Corian in the center," Hepworth explains. Two Corian-clad counters—a small square island is surrounded by an L-shaped one—now serve as the main workspace in the kitchen, which looks out to the family room and through double doors leading to the front yard.

Once the wall between the kitchen and family room was knocked down, Hepworth sought a way to mark the transition between the two. He embedded strips of fluorescent lighting in the ceiling to delineate the kitchen, adding a design element while meeting Title 24 requirements for energy-efficient lighting. But Hepworth wanted a more dramatic division of space, so he constructed twin columns of stacked wood planks reclaimed from the project site as a portal between the two rooms. "Initially it was a structural solution, and by the time I realized we didn't need it, we had embraced the idea of incorporating this remnant wood, with all its embedded history," he says. The variegated columns engage in a kind of call-and-response with the stacked flagstone pillars outside and in the family room's new fireplace (which replaced a brick surround and an outdated built-in bar).

Beni and Katsuto and their two teenage children, Yuma and Reina, eat at either the Corian counter or in the peak-roofed dining room that was added onto the house in the 1970s. Enclosed by a greenhouse window system, it used to feature dark wood beams with track lighting—"very Swiss chalet," quips Hepworth. Now painted white and illuminated by Patricia Urquiola and Eliana Gerotto's sparkling Caboche chandelier, any Alpine allusions have been firmly banished.

Of the materials salvaged in the renovation, Beni says, "I am so pleased. I knew I wanted something clean and modern, but the process taught me to work with what I have. I wasn't looking to make a loud aesthetic statement in the neighborhood." Sitting on the sofa in the family room, one now basks in light and warmth and the reflections that play across the walls. As the sounds of Beni's violin soar through the house unimpeded, it's as if even the music has been liberated. ■

The glass-enclosed dining room was brightened with a coat of white paint to create a simple stage for a table from Cassina and white leather chairs from B&B Italia. The painting by Michael Rich picks up colors in the flowers just outside.

REALITY REMODEL

Flipping Out designer Ryan Brown dishes the dirt (and the dust) on renovating in front of the camera.

BY **JULIE CARLSON**
PHOTOGRAPHY BY **JONN COOLIDGE**

When Los Angeles–based interior designer Ryan Brown goes to the supermarket these days, he steels himself for the inevitable. A cast member of the Bravo reality show *Flipping Out*, Brown is often recognized by fans as the even-keeled business partner of real estate entrepreneur Jeff Lewis, who was described by *The New York Times* as "a man balancing multiple mortgages like bricks on a noodle."

"People come up to me as if they know me," Brown says. "I'm very polite, so I always stop and have a conversation, but in the back of my mind I'm thinking, 'Do I know you, or do you recognize me from the show?'"

For the uninitiated, the formula for *Flipping Out* is simple: Quirky (read: "rivetingly dysfunctional but somehow appealing")

TOP LEFT: The renovated Spanish Revival house on Nottingham Drive. ABOVE: Ryan Brown (pictured at right) restored the home's entry to its original grandeur.

real estate developer and his eclectic cadre of employees work together to buy low, renovate big and sell high. Their territory is Los Angeles, and their specialty is finding bedraggled properties, overhauling them from top to bottom with quality materials and tasteful finishes, and selling them for a handsome profit.

The undeniably entertaining spectacle attracts 10 million viewers per episode worldwide. The show's tagline, "Drama for Sale," sums it up. Lewis delivers diva-like rants, fires employees and orders assistants to rearrange his refrigerator with all labels facing out. It's hard to turn away.

At the core of the show's success is the Lewis/Brown partnership. While Lewis handles the financials and the contractors, Brown focuses on the design and plays a cucumber-cool foil to Lewis' occasionally deranged persona. It's a partnership that has evolved over a decade, morphing from romance to business. "We have a longstanding

For the dining room, Brown sourced a rustic wrought-iron chandelier from Arte de Mexico and commissioned a round walnut dining table from a local artisan.

friendship, and although there have been rocky moments, I fully trust him," Brown says.

Season One of *Flipping Out* featured the overhaul of a graceful Spanish Revival house on Nottingham Drive in L.A.'s historic Los Feliz neighborhood. When the partners first toured the house, with its characteristic stucco exterior and terracotta-tiled roof, "it had been completely bastardized," Brown says. The wood beams had been ripped out and the architectural details decimated—the home's essential aura had been destroyed. "It had been stripped of its charm," says Brown. "Our strategy is to pick the ugliest house around."

As experienced speculators, the partners immediately recognized the property's potential. Nestled between other large, historic homes on a street just below the Griffith Observatory, the house's location was ideal. And despite the state it was in, the 5,000-square-foot 1920s house had much to recommend it: expansive common rooms, exceptionally high ceilings, an indoor/outdoor flow and loads of aesthetic potential.

"We did a full-scale renovation, taking the structure down to the studs," Brown says. "Our intention was to restore the original look and feel of the house."

Brown went to work sourcing both new and vintage elements to revive the house's sense of history. He scoured secondhand stores in Ventura for vintage lighting fixtures, haunted Liz's Antique Hardware for original doorknobs and hinges, found tiles for the stair risers similar to those produced by the historic Malibu Potteries and designed wrought-iron railings for the sweeping entry staircase. The original ceiling beams had been destroyed, so Brown re-created them.

ABOVE: For the living room mantel, Brown chose reclaimed Douglas fir for its time-worn appeal. RIGHT: Brown used the same wood for the kitchen peninsula.

The master bath features new materials that look old: Moorish floor tiles and a double vanity made of reclaimed Douglas fir, topped with a slab of Carrara marble.

The partners enlarged the kitchen by knocking out an unnecessary wall, and installed a richly variegated tile floor using San Felipe concrete pavers from Arto Brick. "They're an amazing source," Brown says. "I ordered the tiles in seven different shades of terracotta, to avoid the uniform look of a new floor. I'm such a control freak that I had to be on site when they laid the tiles so I could make sure they did it randomly and not in any sort of a pattern."

Brown adhered to the Spanish Revival theme in the kitchen, installing dark-stained, reclaimed (or "predistressed," as Brown says) Douglas fir cabinetry and a white subway-tile backsplash enlivened with a band of intricate mosaic tile. Oil-rubbed bronze faucets and a Mediterranean-style iron-and-glass lantern from L.A.'s Foundry complete the period look. Because the kitchen features a butler's pantry and ample under-counter storage, Brown did away with upper cabinets. "I'm a big fan of open shelving," he says. "Cabinets can close a kitchen off. I like everything at arm's reach and easily accessible."

In the dining room, Brown commissioned a massive, eight-foot round table with a distressed walnut top. He also called on decorative painter Michael Sullivan

In the master bedroom, Brown mixed traditional and contemporary pieces, reupholstering a pair of vintage chairs in Kelly Wearstler's Imperial Trellis fabric and placing a cowhide bench at the foot of the bed.

Arched doorways lead to an enclosed courtyard, which is anchored by a stucco fireplace bordered in Moorish tile. Pea gravel and potted olive trees lend a Mediterranean feel.

Brown and Lewis were initially attracted to the house's vintage architectural details, like the wrought-iron balconies and the oculus window.

to create a discreet medallion on the ceiling, from which a wrought-iron chandelier from Arte de Mexico is suspended. "I had him paint the design on the ceiling and then sand it to look as if it had aged naturally," Brown says. In the living room, Brown restored the fireplace using more stained, distressed Douglas fir for the mantel and Mediterranean-style mosaic tiles for the hearth. A sleek B&B Italia sectional sofa adds a note of modernity, while a vintage cart from Cleveland Art, repurposed as a coffee table, offers a nod to the past. "I like a good mix of periods," Brown says. "None of my work is super-traditional."

Even before the paint was dry on the project, the house had a new inhabitant: Brown himself. Watchers of *Flipping Out* may remember that Brown and Lewis made a bet that whoever sold his house first would move into Nottingham (as the house was referred to in the series). As fate would have it, Brown's house sold mere hours before Lewis' did. Hilarity ensued. In the last episode of the season, Brown moved into Nottingham—but not before a psychic blessed the space. When the second season resumes this summer, viewers will discover that, despite the house's cosmic potential, Brown sold it and moved on to bigger and better projects. ■

kitchen+bath REPORT

No longer hidden behind closed doors, today's kitchens and baths are rooms that are meant to be shown off. Whether designed as a social hub for a busy family or a calming retreat from the bustling world outside, the seven private spaces that follow demonstrate how form and function can hit it off beautifully.

“My kitchen is lighter now and so much more efficient.”

Lighten Up
JEAN LARETTE INTERIOR DESIGN

Jean Larette had a brief love affair with her Marin home's 1960s kitchen. The interior designer loved its vintage charm in the beginning, but after living for a while in the space, those faded turquoise tile countertops and linoleum floors lost their appeal. "At first I thought it was charming and chic. But as I started to really live with it, it just felt old," says Larette.

To modernize the 9-by-13-foot galley kitchen, Larette first needed to lighten it. She upgraded the dark linoleum floors with 24-inch-square white ceramic tiles, replaced the tile countertops with CaesarStone and added a glossy white backsplash. "My kitchen is lighter now and so much more efficient," she says.

Trading out the standard upper cabinets for open shelving made the space instantly feel larger. Contractor Chas Voorhis replaced the lower cabinets with new versions faced in wenge wood. To keep the countertops free from clutter, Voorhis designed extra-deep drawers below the stove to hold pots and pans, and fitted the upper cabinets with space dividers for baking pans and trays. Larette then selected her favorite appliances, including a Sub-Zero refrigerator and a Miele oven. "I like that we chose the best of all appliances and didn't stick to one name brand," says Larette. —*Mikhael Romain*

DAVID DUNCAN LIVINGSTON

CHRISTOPHER STARK

Back in Black

APPLEGATE TRAN INTERIORS

San Francisco designers Vernon Applegate and Gioi Tran knew there was a major disconnect between their clients, a San Mateo couple who enjoy entertaining, and their 1930s kitchen. Only one person could be in the small, dark space at a time. "Literally, if you turned around you'd hit the other person," says Applegate. As part of a complete remodel, the designers created a bright kitchen that opens into the family room and maximizes the space for socializing.

A key feature of the new kitchen is the island, with its curved concrete countertop. "The brick-red color was inspired by the tabletops at San Francisco's Zuni Cafe, one of our clients' favorite restaurants," says Tran. The two-tiered island doubles as a dramatic serving area during parties. Clean lines bring the kitchen up to date, while a mix of materials saves it from one-note minimalism. Vertical-grain white oak on the upper cabinets and appliance garages offers a warm contrast; it reappears, stained a dark charcoal gray, on the lower cabinetry. An overscale mosaic of black glass tiles lines the backsplash. For the floor, Applegate and Tran selected a bamboo composite used in commercial spaces, ensuring it would hold up to the liveliest of events. —*Lydia Lee*

"The brick-red color was inspired by the tabletops at San Francisco's Zuni Cafe."

"She wanted to take her simple ranch home and make it into a jewel."

Color Forms
JESSICA HALL ASSOCIATES

KITCHEN: STEFANO MASSEI; DINING ROOM: MATTHEW CARDEN

Designer Alia Meyer's client, a Brazilian native living in Greenbrae, asked for a kitchen filled with vibrant color. "She wanted to take her simple ranch home and make it into a jewel," says Meyer, principal designer for Larkspur-based Jessica Hall Associates. Meyer and colleague Nicolas Sauzier designed custom alder cabinets and had them finished in 10 coats of deep blue paint. For the countertops, the team found the perfect complement, choosing blue-veined Azul Macaubas granite. To distinguish the kitchen from the adjacent dining area, they created a curvaceous soffit, which also ties the space to the pool right outside.

Next, the duo added visual texture: a tile backsplash with matte and shiny stripes and an oak floor in a herringbone pattern. Finally, they accessorized the space with intricate lighting, including a trio of pendants adorned with smoky topaz chips over the end of the island. "They really add the finishing touch," says Meyer, who is also the proprietor of Lunaria, a lighting store in Larkspur. —*Lydia Lee*

Party of Five

ARTISTIC DESIGNS FOR LIVING

Interior designer Tineke Triggs teamed up with architect David Armour to renovate a kitchen in San Francisco's Marina district. The clients, a family of five, wanted to transform their cramped kitchen into an expansive marble-and-wood living area that everyone could enjoy. "The family wanted a lot, so the major challenge was to include everything while still creating an open and fluid space," says Triggs, the owner of Artistic Designs for Living. She and Armour doubled the kitchen's size by relocating an adjacent guest bedroom and bath to another floor and removing walls that separated the kitchen from a pantry and dining area.

Custom cabinets reach all the way up to the ceiling, packing in all the storage the family desired. The kitchen now includes island seating, a desk area and a casual dining area. Triggs added low refrigerator drawers for the children's snacks and made sure the built-in microwave was installed at a kid-friendly height. "You need to have functionality in a kitchen, especially in one for a family this size," says Triggs. "I think we created a balance—a space that is both easier to work in and more enjoyable to live in." *—Kaitlyn Geremia*

PETER OLIVETTI

"You need to have functionality in a kitchen, especially in one for a family this size."

Tall Order

DAVID A. MAST DESIGN

"A bathroom should be more than just a functional space—it should be a calm and rejuvenating sanctuary," says San Francisco designer David A. Mast, whose next-door neighbors enlisted him to overhaul a bathroom that was missing the mark on both points. Besides being painfully outdated—the pink porcelain tiles were unmistakably 1980s in origin—the bathroom's maze of small spaces separating vanity, shower and closet and a standard-height showerhead made it nearly unusable for the family, who are all above average in height (the father stands six feet seven inches).

"They lived with the bathroom as-is until they just couldn't stand it anymore," says Mast, who teamed up with architect Curt Cline of Modern House on the project. They started by taking down all unnecessary walls, including the frosted glass that boxed in the shower, to create a modern wet room with a freestanding tub, a concrete-and-teak vanity and an open shower with double rain showerheads installed directly into the nine-foot ceilings. "Besides accommodating their height, the vertical flow of the water won't spray around the open bathroom," says Mast. Narrow slate-gray tiles from Walker Zanger were installed vertically to mimic the falling water. A soaking tub from Duravit and a radiant-heated floor of Lagos Azul tile helped the bathroom meet both Mast's and the homeowners' requirements for a highly efficient retreat. —*Erin Feher*

HELGA SIGVALDADOTTIR

"A bathroom ... should be a calm and rejuvenating sanctuary."

Material Matters
NICOLE SASSAMAN DESIGNS

In her remodel of a Malibu beach house, interior designer Nicole Sassaman simplified the master bathroom to make it feel more spacious and take advantage of the impressive views of the ocean. "We changed a lot of surface materials and took out unnecessary storage, but that was really it," says Sassaman. "It goes to show what a huge transformation we could get by simply changing some materials."

The first step was to replace all of the room's cabinets with open shelves and remove the mirrors covering three walls. A new floating counter with double sinks looks considerably less bulky than the original standing vanity. To tie the space to the master bedroom, with its stacked flagstone fireplace, Sassaman used the same treatment for the wall behind the sinks. The flagstone repeats in the double shower, which was formerly clad in gray-and-yellow streaked marble. Teak floors in the shower continue outside the stall and create a step up to an infinity bathtub placed along a window with unobstructed views of the coastline. "We really wanted to make the bathroom more contemporary and sleek," says Sassaman. "We cleared out the clutter, and that made the view pop." —*Mikhael Romain*

MICHAEL McCREARY

"It goes to show what a huge transformation we could get by simply changing some materials."

Room to Grow

MICHAEL TAUBER ARCHITECTURE

When San Francisco architect Michael Tauber was remodeling a bathroom for two young boys, their parents asked him to create something simple, neutral and natural. He started with vertical-grain teak for the cabinets and Calacatta Oro marble for the countertops and tub, then added details to provide contrast while maintaining a streamlined look. For depth, Tauber chose a subtle gray-blue paint for the walls and charcoal gray porcelain floor tiles, which he had cut into long strips to mimic the linear grain of the teak cabinets. On the backsplash, Walker Zanger marble mosaic tiles have touches of gray and brown that pick up the hue of the floor. "Everything is a series of lines," says Tauber, pointing out the slatted teak shelves running lengthwise below the two sinks.

To maximize space, the 90-square-foot bathroom was reorganized to create three zones: an entry area with double sinks, a wet room and a toilet area. It was important that the room's single window provide natural light for all of the spaces, so Tauber used a long mirror and a translucent glass dividing wall to help light travel through the entire bathroom. He added fluorescent lighting above and below the upper teak cabinets to give it a floating effect. A clean-lined matte nickel Dornbracht lavatory set and stainless steel cabinet hardware complete the polished look. "It's a sophisticated bathroom for kids, but I think it fits the family well," Tauber says. "It's a space that will grow with them." —*Allison Casassa*

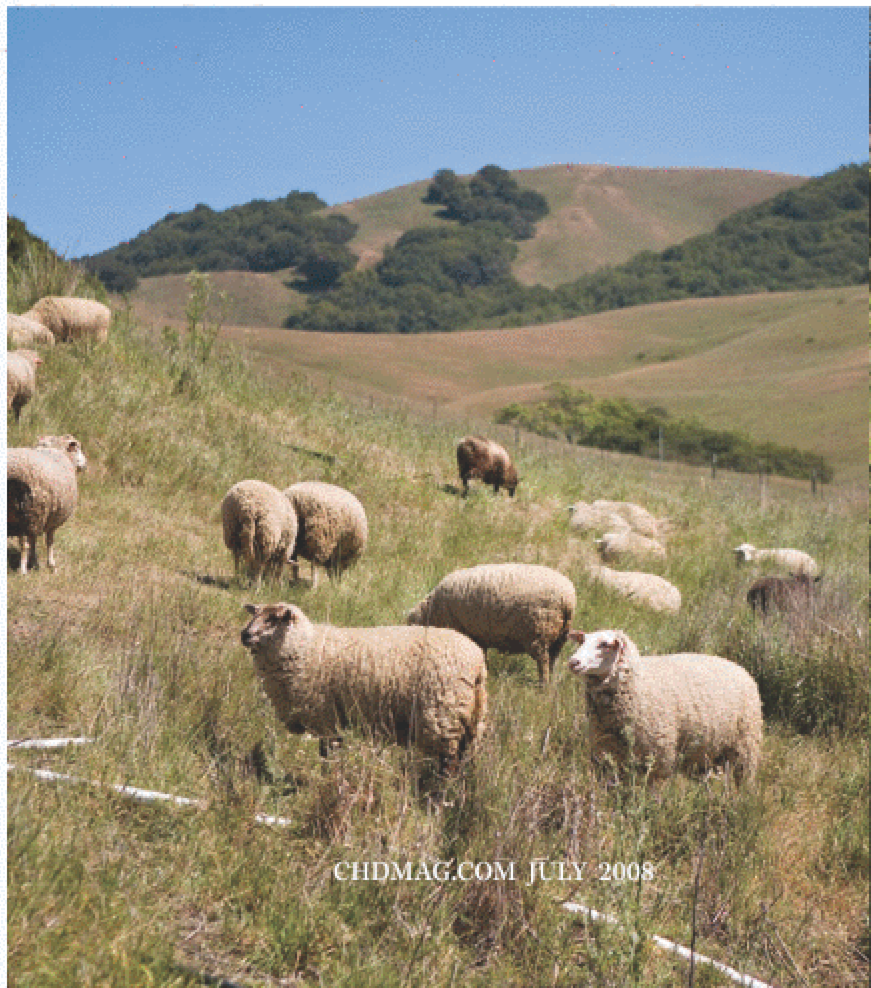
CÉSAR RUBIO

"It's a sophisticated bathroom for kids, but I think it fits the family well."

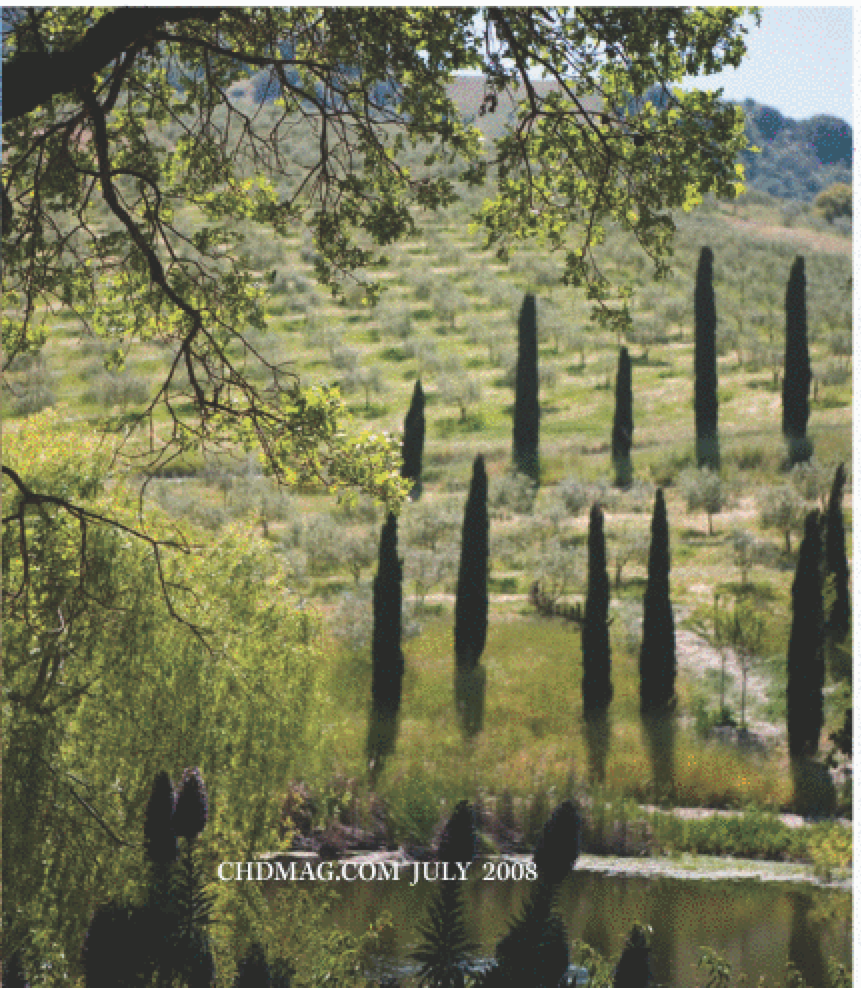
savor the summer

For every season at McEvoy Ranch, there's a time to sow, a time to reap and always, a time for lunch.

BY **JEAN VICTOR**
PHOTOGRAPHY BY **SHERI GIBLIN**



CLOCKWISE: Like stalls at a farmers market, raised beds in the kitchen garden show off produce ready for the picking; ranunculus frames the beds; the wood-fired oven sits on the garden's edge; the olive orchards are the pride of this 550-acre ranch; sheep graze on cover crops.



"It's the connectedness between all the things we do in the garden that is so powerful."

The mulch-covered path from kitchen garden to dining table at McEvoy Ranch is only a few strides long, the time from harvest to prep sink so brief that dew still clings to the baby lettuces destined for lunch. Raised beds just steps from the kitchen door rein in a colorful tangle of organic vegetables, herbs and flowers, while trees nearby in the apple orchard dangle with Granny Smiths used to cleanse the palate between tastings of the Tuscan-style extra-virgin olive oil for which the ranch is known.

Though making olive oil is the main business at hand, owner Nan McEvoy's vision is to create a self-sustaining environment at the 550-acre ranch in the hills west of Petaluma. This includes the thriving certified organic garden, which provides produce not only for the family and daily staff lunches prepared by chefs Gerald Gass and Mark Rohrmeier, but also for local farmers markets and the Marin Organic School Lunch program. Lemons are harvested for the ranch's estate-made marmalade, pears for the spiced jam, rose petals and lavender for soaps and salves.

Planning the day's lunch menu starts early in the morning, when head gardener Margaret Koski-Kent surveys the beds and lets the kitchen know what's available: whether the beans are at their peak tenderness, the tomatoes ready to pluck from the vines or the peas abundant enough to feed a crowd. Chef Gerald Gass—who worked with Joyce Goldstein at Square One in San Francisco before coming to the ranch in 1996—enjoys the creative challenge of cooking based on what the garden has to offer. "It's the way I like to cook," says Gass. "You can always go to the store and find anything, but it's more inspiring to see the possibilities in what we have on hand each day." True to the Italian roots of his cooking style, Gass keeps the recipes honest and straightforward—besides olive oil, his favorite ingredient is sea salt, a simple culinary expression that enhances the flavor of the harvest.

"Since everyone has to return to work after lunch, I try to prepare light dishes, often with seafood," Gass says. On a recent spring morning, he decides on sturgeon with a sauce made from fresh garden peas, along with roasted asparagus, a salad of heirloom lettuces and Cowgirl Creamery cheese and, for dessert, rhubarb crisp with homemade buttermilk and crème fraîche ice cream. In the expansive farm-style kitchen, Gass moves between tasks with the relaxed but purposeful pace of a chef in his element, shelling the peas at the sink one minute, then heading outside to the wood-fired oven, where he keeps a watchful eye on the sturgeon roasting in the 600-degree heat.

Providing the chefs with a year-round bounty of seasonal produce

TOP: The harvest is only the middle of the season for head gardener Margaret Koski-Kent, who saves seeds for future plantings. RIGHT: Netting protects growing crops from birds near the greenhouse. OPPOSITE: Koski-Kent mixes flowers and edibles in her bouquets for the dining table.

The ranch's head chef Gerald Gass commands the kitchen and wood-fired oven, where he turns produce from the garden into a lunch that is the essence of fresh and local. LEFT: Roasted asparagus and freshly shelled peas are a simple but flavorful addition to the day's menu (opposite).

requires a careful sequence of planting, nurturing and harvesting by Koski-Kent and her crew. Using biodynamic principles to help organize her calendar, she starts everything from organic seed, mostly varieties she's gathered and saved from her own plants. In all, she orchestrates upwards of 500 sowings a year.

Though she brings a horticulturalist's training to the tasks, Koski-Kent's connection to soil and seed and the daily rhythm of the garden clearly comes straight from the heart. "There's nothing better for me as a gardener than the moment when I'm holding seeds in my hand, ready to plant them, knowing that each one contains part of the past and part of the future. I believe my purpose is to nudge them into the future," she says. "The challenge is that timing is so important to everything we do. Sometimes with all of these different plants and all of their different needs, I feel like they're all calling to me at once. It's about making things happen when they need to happen. It's the connectedness between all the things we do in the garden that is so powerful to me."

Koski-Kent credits the health of the garden, and the success of her produce, to the mix of strictly organic gardening methods she follows—planting cover crops and amending the soil with a dark and wormy blend of compost made from kitchen scraps and garden waste, layered with straw and chicken manure from the ranch's brood of hens. She also keeps the soil in balance by constantly rotating crops, planting broccoli and cabbage in a bed one season, followed by beets and carrots in the same bed the next, and peas the season after that.

Flowers like ranunculus and agrostemma are interspersed with the edibles for color and bouquets, but also for the beneficial insects they attract, and if a nasturtium self-sows in a spot where it wasn't originally intended or a climbing rose takes off into the branches of an olive tree, all the better in Koski-Kent's opinion. "I love to let the happy accidents happen," she says. "If every bed was tidy and symmetrical, you'd walk right by, but when things are a little wild and off center, you pause and take notice. I like the controlled wildness of letting some things go. It's healthy for the garden and the spirit."

Shortly after noon, the staff filters into the kitchen, gathering around the pine table for their midday repast. They compare notes on the latest happenings at the ranch, including talk of the wind turbine being built to power the olive mill, and plans to bring back the old Tuscan tradition of interplanting grapevines with the olive trees in some of the orchards. Before tasting the first bite of Gass' latest creation, Koski-Kent drizzles a golden-green thread of olive oil over her plate, as conversation circles back to the anticipation of heirloom tomatoes, grown from the seeds of last summer.

Grilled Sturgeon with Asparagus and Peas

SERVES 4

4 skinless sturgeon fillets, 5 to 6 ounces each
Sea salt or kosher salt
Freshly ground black pepper
McEvoy of Marin extra-virgin olive oil
1 pound English peas, shelled (reserve pods)
5 spearmint leaves
½ small white or yellow onion, thinly sliced
1 pound asparagus

■ Snap the tough bases from the asparagus spears and discard. Place the asparagus on a baking sheet and sprinkle with 1 tablespoon olive oil, ½ teaspoon salt and black pepper to taste. Toss to coat.

■ Put the onion in a heavy-bottomed 3-quart pan along with 2 tablespoons olive oil and ½ teaspoon salt. Cook over medium heat, stirring frequently until the onion is soft but not browned. When the onion is tender, increase the heat to high and add the reserved pea pods. Stir-fry for 30 seconds to coat the pods with oil. Add 3 cups water and bring the mixture to a boil, stirring frequently. Reduce heat, maintaining a strong boil, and cook for 5 minutes, stirring occasionally.

■ Remove from heat and place mixture in blender, along with the spearmint leaves. Starting on low speed, blend for one minute, slowly increasing the speed to high. Press mixture through a fine strainer into a small saucepan. Discard solids. Add reserved peas to liquid and simmer over low heat until peas are tender. Season to taste and keep warm.

■ Sprinkle sturgeon with 2 teaspoons olive oil, ½ teaspoon salt and black pepper to taste. Grill fish over a medium-hot fire until done, about 4 minutes per side. While fish is cooking, grill asparagus, turning occasionally, until done.

■ To serve, arrange asparagus on four warmed dinner plates. Ladle as much of the pea mixture over the asparagus as the plates will allow, and top with the fish portions.

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More than ever, women are likely to be at the helm of their own companies. Today, there are more than 1 million businesses in California that are owned by women. To celebrate, *California Home+Design* is spotlighting the personalities behind some of the Bay Area's most dynamic businesses. From interior design to real estate, each of these businesses is worth a look.

ALEXANDRA RAY

DIRECTOR / FOUNDER,
FIVE SENSES INTERIORS

1. **How would you describe your design philosophy?**

   To elevate our interiors by stimulating all five senses. Our finished interiors are places where people feel inspired, uplifted and alive.

2. **What makes your approach unique?**

   We go above and beyond two-dimensional design. For instance, we can customize a signature scent for our clients; source tactile textures, fabrics, artwork and sculpture; create a "wow factor" through color and form; and incorporate state-of-the-art sound systems and water features. We order, edit, create and embellish to create beautiful and functional spaces.

3. **What is your guiding principle?**

   A home is more than a place to eat and sleep. It's where we sustain ourselves intellectually, physically and spiritually. We help clients get in touch with their senses and, in turn, this gives them a feeling of well-being.

CONTACT INFO

FIVE SENSES INTERIORS
93 Terrace Ave.
San Rafael, CA 94901
415-816-5235
fivesensesinteriors.com

ALICIA DRAKE

SALES ASSOCIATE, COLDWELL BANKER RESIDENTIAL BROKERAGE

1. **What is your business philosophy?**
I often think outside of the box in developing a unique and targeted marketing program—and, as a result, my clients have the best chance of achieving the very highest possible price for their properties. This is why I have the properties staged by the best professional stagers—people who are experts in making a space appeal to the largest population. I usually pay for this service, and have found that it is very much worth the investment.

2. **What makes your approach unique?**
This business is more personal than most. I believe it's important to really get to know your clients and truly understand who they are in order to help them find the real estate opportunity that makes the most sense for them. It's less about selling than it is matchmaking.

3. **What is your guiding principle?**
To be honest and ethical. I am a very aggressive, skilled negotiator—and making sure my clients don't pay a dollar over what they need to when buying, or leave a dollar on the table when selling is my mission!

4. **Who or what inspires you?**
Opportunity.

5. **What advice can you give women starting their own businesses?**
Do what you love and success will follow. Be motivated by desire, not fear. Don't be afraid to change your direction if you are feeling it's not the right path you've taken. Money, although important, shouldn't be your only measure of success. Equally important are happiness and love.

CONTACT INFO

COLDWELL BANKER RESIDENTIAL BROKERAGE
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San Francisco, CA 94123
415-447-8800 | 510-393-4268
coldwellbanker.com

DEBORAH ARMAN-COGBILL

INTERIOR DESIGNER / OWNER, TWIST HOME FURNISHINGS AND INTERIOR DESIGN

1. **How would you describe your design philosophy?**
Open-minded. I like to approach every project as if it were my first, allowing for endless possibilities. I know I've done my job when the resulting spaces are unique, beautiful and reflective of my clients' lives and stories.

2. **What makes your approach unique?**
I recently opened Twist Home Furnishings and Interior Design in Carmel by-the-Sea. Twist fills the gap between high-end custom interior design stores and cookie-cutter retail chains by offering customers a place to buy off-the-floor designer pieces or be involved in creating their own.

3. **What is your guiding principle?**
Bravery. Being brave allows me to move forward, help, support, love and create. This translates to every part of my life, my business included.

CONTACT INFO

TWIST HOME FURNISHINGS AND INTERIOR DESIGN
2 blocks SE of Ocean on San Carlos
Carmel-by-the-Sea, CA
831-624-4435

JEANESE ROWELL

DESIGNER, JEANESE ROWELL DESIGN INC.

1. **What is your business philosophy?**
The success of our work results from my deep commitment to excellence, my proactive attention to the latest in green resources, products and materials, and my outstanding group of associates, who are dedicated to the highest quality workmanship and design.

2. **What makes your approach unique?**
We are distinguished by our unique ability to design, build, fabricate and manufacture everything: the perfect rug, exquisite cabinetry, distinctive upholstery. We are knowledgeable about green materials and processes, and we really understand how to use them in the service of expanding design possibilities.

3. **What is your guiding principle?**
We are committed to quality—resulting from our experience, our proactive learning about the latest materials and our long-standing relationships with our suppliers and contractors. We absolutely value the people who have helped us to make our unique ideas a reality for our clients.

4. **What inspires you?**
Meeting face-to-face with our clients always ignites the initial spark of inspiration, commitment and dedication. We attend the latest trade shows to discover exciting, innovative, never-before-seen and green/recycled materials—expanding design inventiveness and manufacturing possibilities.

CONTACT INFO

JEANESE ROWELL DESIGN INC.
308 Bryant St.
Palo Alto, CA 94301
650-323-1065 | 877-323-1066
jrdesign.com

NANCY POPE

SECRETARY / TREASURER, ACME HOME ELEVATOR

1. **How would you describe your design philosophy?**

   We approach each project knowing that this home will be different from every other job we have done in the past 20 years. There is no “cookie-cutter” thinking allowed!

2. **What makes your approach unique?**

   We work closely with the homeowner as well as their architect, contractor and interior designer, from design to installation. We also provide the most reliable home elevator equipment available, along with code-compliant installation, to insure safety and years of reliable use.

3. **What is your guiding principle?**

   To exceed our clients’ expectations. We want them to be pleased not only with their home elevator but also be pleased with the interaction they experienced with our staff.

4. **What inspires you?**

   My husband inspires me every day to do my best, to not be afraid of stepping out of my nine dots. We’ve been married for more than 32 years and worked together for 21 years, and he never fails to show me ways to do my job better and enjoy it more!

5. **What advice can you give women starting their own businesses?**

   Listen to your inner self; it will not let you down.

CONTACT INFO

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707-748-4490 | 800-888-5267
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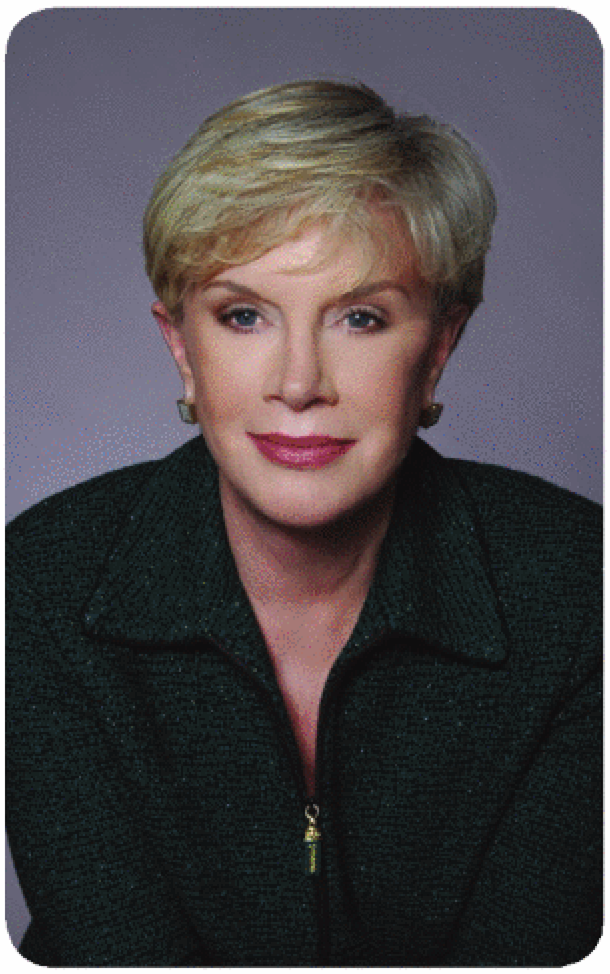

1. **What is your business philosophy?**

Consistency and my ability to be a clear, caring counselor and guide for my clients during their transition in real estate, which can be a daunting process.

2. **What makes your approach unique?**

My ability to relate and communicate effectively and knowledgeably, so that my clients are served with grace and sensitivity, with their interests always in the forefront.

3. **What is your guiding principle?**

It seems trite in this age of bombardment of information; however, I feel the "Golden Rule" is my personal and professional guiding principle.

CONTACT INFO

PACIFIC UNION
One Letterman Dr., Building C, Ste. 300
San Francisco, SF 94129
415-345-3107 | pacunion.com

PIERA GIANNINI

OWNER, GIANNINI GARDEN ORNAMENTS

1. **What is your business philosophy?**

Building relationships with our customers. We believe that if we take the time to learn more about them, their likes, homes and styles, we can create the perfect balance of style and budget and help our customers find the perfect look for their home.

2. **What makes your approach unique?**

We take home decor and our client's desire to make their home into a sanctuary seriously. You won't find that kind of desire to build relationships around a piece of framed art, a vase or anything else at a "bargain" home decor/import store.

3. **What is your guiding principle?**

A relationship that is built on honesty, not just making a sale, is what guides our vision. If we can help our clients express their inner "voice" through their home environment, we can build on that relationship for years.

CONTACT INFO

GIANNINI GARDEN ORNAMENTS
225 Shaw Rd.
South San Francisco, CA 94080
650-873-4493 | gianninigarden.com

JENNIFER HO

OWNER, DE ANZA INTERIOR, INC.

1. **How would you describe your design philosophy?**

To design living spaces that exemplify our clients' lives. This not only means listening to their needs and wants, but also understanding their lifestyle—the way which they utilize their living space—in order to create a highly personalized design that maximizes the use of space.

2. **What makes your approach unique?**

We are a family-owned business, and we are really about conveying that same sense of family to our clients. We do this by paying attention to what the client wants. We strive to make every project unique to the client.

3. **What is your guiding principle?**

To spare no effort in any project and always put the clients' needs first. Even a fire that destroyed our showroom last year could not stop us from doing this—we set up a makeshift office within hours to assure that all client needs were met.

CONTACT INFO

DE ANZA INTERIOR, INC.
6860 Chiala Ln.
San Jose, CA 95129
408-861-0766 | deanzainterior.com

MARIAN WHEELER

PRINCIPAL DESIGNER / FOUNDER, WHEELER DESIGN GROUP

1. **How would describe your design philosophy?**

   Design should be new and fresh, yet appear timeless. I love a fresh, youthful approach. We consider trends; however, we like to implement them with a subtle stroke so they don't overstate what's trendy.

2. **What makes your approach unique?**

   We provide not only interior design but also interior architecture. In this way, we are a full-service design firm. We continually refine projects so that they reflect the owner's lifestyle preferences as well as their unique attitudes and growing interests. It takes time to cultivate this kind of relationship, but we love the challenge of deciphering our client's needs and tastes. It is this attention to detail that I believe ultimately differentiates our firm.

3. **What is your guiding principle?**

   Client personality guides and dictates the implementation of a successful design project. To achieve this, we study every facet of a client's lifestyle, from their preference in clothing and jewelry to their style of car. All of these personal choices lend huge insight.

4. **What inspires you?**

   A spectacular rock formation, a tree trunk and the colors in an ocean wave inspire me. As far as who inspires me, one professional is Northwest designer Terry Hunzinger. His work is clean and contemporary without being trendy.

   Of course, there is our in-house design team and the architects that I work with regularly. Overall, however, what enlivens the design process for me is the client. My greatest professional joy comes from making the client an integral part of my team.

5. **What advice can you give women starting their own businesses?**

   Don't be intimidated. We have a lot of innate abilities that translate very well to running a business. Women are great multitaskers—we have to be. We naturally know how to manage complex tasks. Running a successful business is not much different than running our families or households. Do not let emotions rule. Make decisions based on the issues at hand, especially when faced with a challenging situation.

CONTACT INFO

WHEELER DESIGN GROUP
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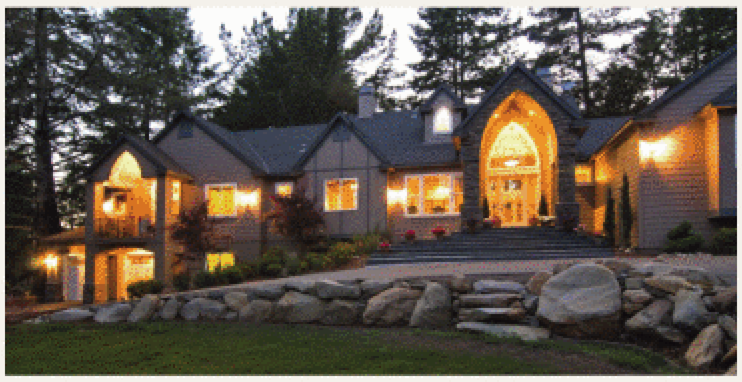

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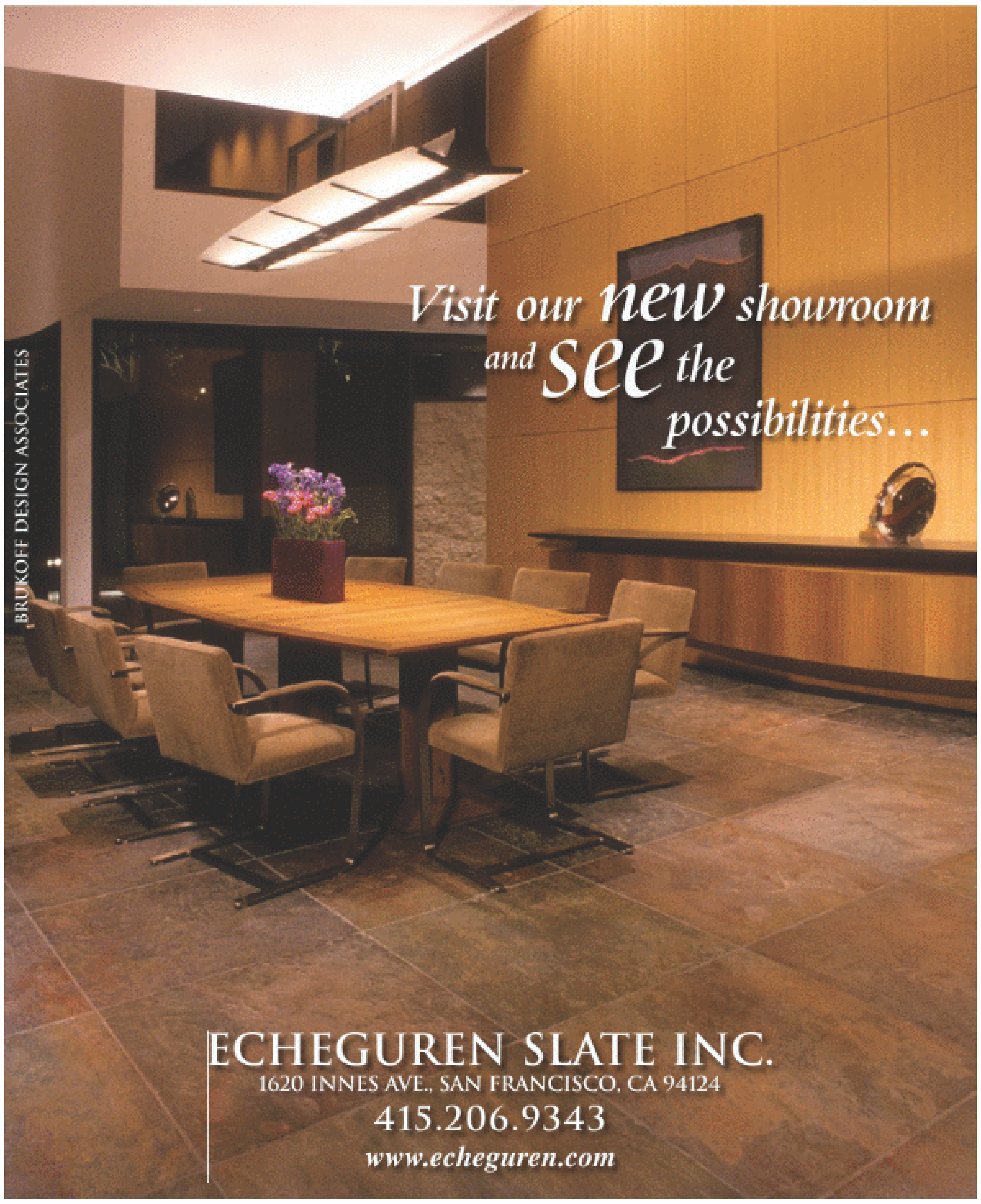


RESOURCE GUIDE

HERE YOU'LL FIND SOURCE INFORMATION ON SOME OF THE ITEMS SHOWN IN THIS ISSUE; WHERE POSSIBLE, WE'VE LISTED LOCAL VENDORS. MANY OF THE FURNISHINGS SEEN IN THESE HOMES MAY BE UNAVAILABLE TO BUY IF THEY ARE ANTIQUES OR CUSTOM-MADE.

COVER

Designer: Ryan Brown, Brown Design, 611 N. Bronson Ave., Loft 4, L.A., 323-962-2600, browndesigninc.com.

DEAR READER

PAGE 36 On Heather Hartle: Marc Jacobs navy cashmere dress, Marc Jacobs, 125 Maiden Ln., SF, 415-362-6500, marcjacobs.com.

EXTREME CLOSE-UP

PAGE 62 Necklace & earrings: Velvet Da Vinci, 2015 Polk St., SF, 415-441-0109, velvetdavinci.com; Cupboard: frontdesign.se; Watch: MoMA Store, 44 W. 53rd St., NYC, 212-767-1050, momastore.org; Sofa fabric: kvadrat.dk; Sofa: "Springfield," Moroso, 128 Utah St., 415-674-9430, moroso.com.

SHOW AND TELL

LIVING ROOM

Designer: Geoffrey De Sousa, 2 Henry Adams St., Ste. 220, SF, 415-626-6883, desousahughes.com.

PAGE 65 (LIVING ROOM) Drapery fabric: Holland & Sherry, De Sousa Hughes, 2 Henry Adams St., Ste. 220, SF, 415-626-6883, desousahughes.com; Sofa: "Cristoph," Mattaliano Furniture, De Sousa Hughes; Pillows: custom, Holland & Sherry, De Sousa Hughes; Table: macassar ebony "Conrad," De Sousa Hughes; Side tables: antique, Epoca, 1700 16th St., SF, 415-864-8895, epocasf.com; Table lamps: antique, Coup d' Etat, 111 Rhode Island St., #1, SF, 415-241-9300, coupdetatsf.com; Armchairs: Mattalino Furniture, De Sousa Hughes; Armchair fabric: Judy Ross, De Sousa Hughes; Leather club chairs: antique, Coup d' Etat; Occasional table: "Ramille," Mattaliano Furniture, De Sousa Hughes; Chandelier: custom, Jean de Merry, De Sousa Hughes; Triptych: *Norfolk Flint Abstracts*, Bella Bigsby, Swallow Tail, 2217 Polk St., SF, 415-567-1555.

PAGE 66 (PORTRAIT) Painting: *The Seven Horses*, Jean de Merry, De Sousa Hughes, 2 Henry Adams St., Ste. 220, SF, 415-626-6883, desousahughes.com; Sofa: "Christoph," Mattaliano Furniture, De Sousa Hughes; Table: Tuell & Reynolds, De Sousa Hughes; Low table: Coup d' Etat, 111 Rhode Island St., #1, SF, 415-241-9300, coupdetatsf.com; Wing chairs: Jean de Merry, De Sousa Hughes; Floor lamp: antique, Ed Hardy, 188 Henry Adams St., SF, 415-626-6300, edhardysf.com; Black leather chair: Baker Knapp & Tubbs, 2 Henry Adams St., Ste. 401, SF, 415-861-8866, kohlerinteriors.com; Throw: Rosemary Hallgarten, De Sousa Hughes; Long table: Coup d' Etat; Chest: Robollo Home, 1776 18th St., SF, 415-575-1776, robollohome.1stdibs.com.

PAGE 66 (CHAIR DETAIL) Urn: antique, Epoca, 1700 16th St., SF, 415-864-8895, epocasf .com; Chair: antique, Epoca; Sofa: "Christoph," Mattaliano Furniture, De Sousa Hughes, 2 Henry Adams St., Ste. 220, SF, 415-626-6883, desousahughes.com; Floor lamp: antique, Ed Hardy, 188 Henry Adams St., SF, 415-626-6300, edhardysf.com.

PAGE 66 (LIVING ROOM) Drapery fabric: Holland & Sherry, De Sousa Hughes, 2 Henry Adams St., Ste. 220, SF, 415-626-6883, desousahughes.com; Sofa: "Christoph," Mattaliano Furniture, De Sousa Hughes; Pillows: custom, Holland & Sherry, De Sousa Hughes; Table: macassar ebony "Conrad," De Sousa Hughes; Side tables: antique, Epoca, 1700 16th St., SF, 415-864-8895, epocasf.com; Table lamps: antique, Coup d' Etat, 111 Rhode Island St., Ste.1, SF, 415-241-9300, coupdetatsf.com; Armchairs: Mattalino Furniture, De Sousa Hughes; Armchair fabric: Judy Ross, De Sousa Hughes; Leather club chairs: antique, Coup d' Etat; Occasional table: "Ramille," Mattaliano Furniture, De Sousa Hughes; Chandelier: custom, Jean de Merry, De Sousa Hughes; Triptych: *Norfolk Flint Abstracts*, Bella Bigsby, Swallow Tail, 2217 Polk St., SF, 415-567-1555.

MASTER SITTING ROOM

Designer: Melanie Coddington, 264 Missouri St., SF, 415-285-2821, coddingtondesign.com.

PAGE 68 (PORTRAIT) Club chairs: antique, Coddington Design, 264 Missouri St., SF, 415-285-2821, coddingtondesign.com; Fabric on chairs: Brunelleschi/Lilla, Clarence House, 101 Henry Adams St., Ste. 170, SF, 415-621-0100, clarencehouse.com; Side table: antique, Coddington Design; Window treatments: "Butter," Henry Calvin, 151 Vermont St., # 2, SF, 415-565-1981, henrycalvin.com.

PAGE 68 (LIVING ROOM) Wall and ceiling paint: "#134," Ann Hall, G & R Paint, 1238 Sutter St., SF, 415-292-7982; Art above mantel: *EO*, Alex Kanevsky, Dolby Chadwick Gallery, 210 Post St., Ste. 205, SF, 415-956-3560, dolbychadwickgallery.com; Wingback chairs: vintage; Fabric on chairs and throw pillow: "Jaipur #9," Malabar, McRae & Company, 101 Henry Adams St., Ste. 480, SF, 415-626-2726, mcrae-company.com; Rug: custom, Coddington Design, 264 Missouri St., SF, 415-285-2821, coddingtondesign.com; Coffee table: antique, Coddington Design; Sofa: custom, Coddington Design; Fabric on sofa: "Queen Mary's Trellis," Zoffany, Sloan Miyasto, 2 Henry Adams St., Ste. 207, SF, 415-431-1465, sloanm.com; Art near bathroom: *K.B. in her studio*, Alex Kanevsky, Dolby Chadwick Gallery; Bookshelf accessories: Coddington Design.

PAGE 68 (DESK) Leather desk: antique, Coddington Design, 264 Missouri St., SF, 415-285-2821, coddingtondesign.com; Desk chair: Heather & Co., 212 Utah St., SF, 415-551-0011, heatherandcompanyantiques.com; Desk chair fabric: Kravet, Kravet Fabrics, 101 Henry Adams St., #120, SF, 415-626-3037, kravet.com Floor lamp: antique, Coddington Design; Rug: custom, Coddington Design; Accessories on desk: Coddington Design.

ROOF DECK

Designer: Sean Weatherill, 415-994-4302, weatherillassociates.com.

PAGE 70 (DOOR) Paint: "Hot Pink," Behr, Home Depot, 303 E. Lake Merced Blvd., Daly City, 415-755-0178, homedepot.com.

PAGE 70 (SEATING AREA) Furniture and cushions: Restoration Hardware, 1733 Fourth St., Berkeley, 510-526-6424, restorationhardware.com; Sculpture: Curt Brill, 1465 W. Prince Rd., Tucson, AZ, 520-888-1775, curtbrill.com.

PAGE 70 (PORTRAIT) Furniture: Restoration Hardware, 1733 Fourth St., Berkeley, 510-526-6424, restorationhardware.com; Sculpture: Curt Brill, 1465 W. Prince Rd., Tucson, AZ, 520-888-1775, curtbrill.com; Paint: "Hot Pink," Behr, Home Depot, 303 E. Lake Merced Blvd., Daly City, 415-755-0178, homedepot.com.

CLOSET COMFORTS

PAGE 82 Lisa Adams, L.A. Closet Design, 8687 Melrose Ave., Ste. B-255, L.A., 310-289-1311, laclosetdesign.com.

MASSIVE ATTACK

PAGE 84 Mark Rogero, Concreteworks, 1137 57th Ave., Oakland, 510-534-7141, concreteworks.com.

THE ALCHEMIST

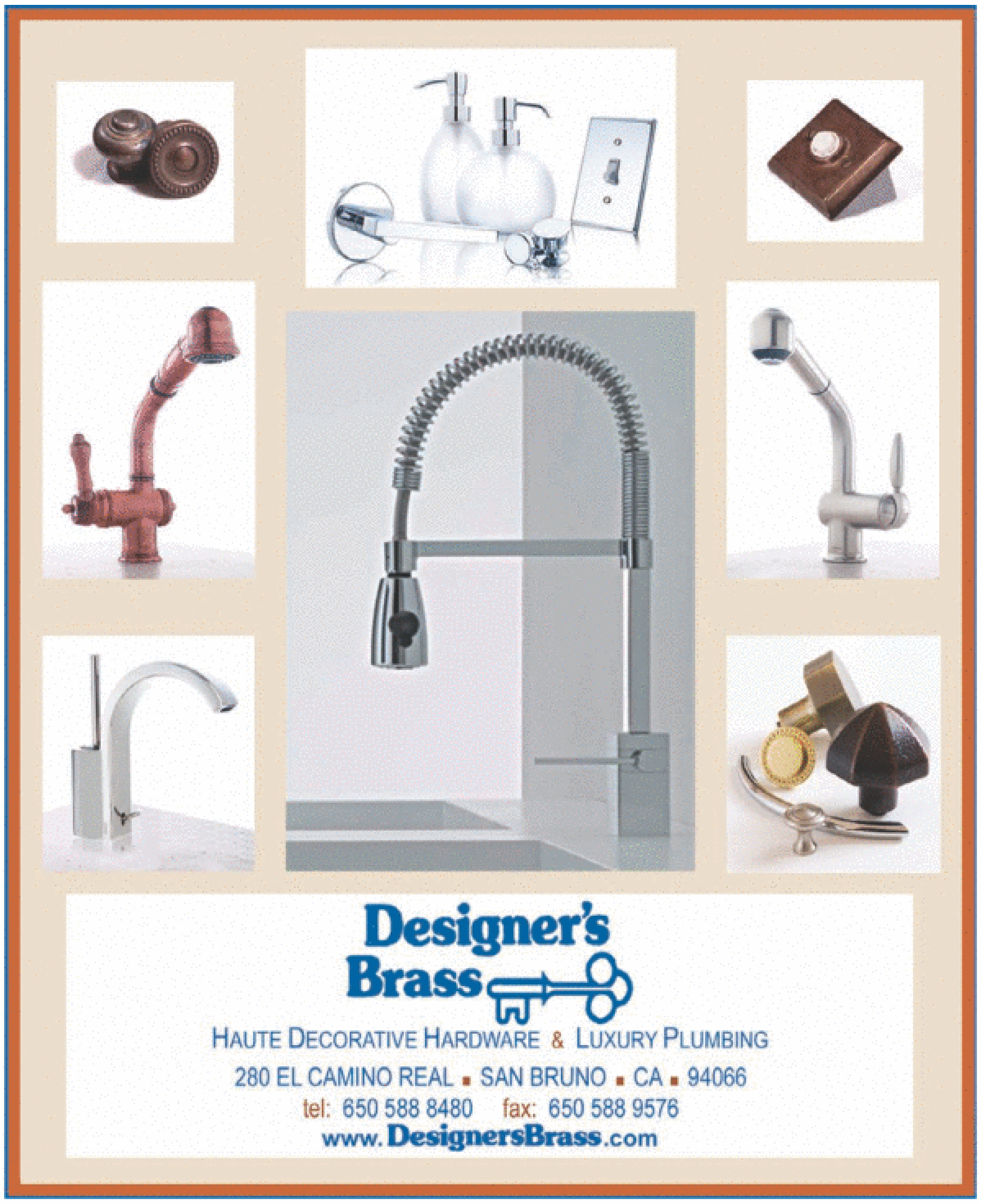
PAGE 86 Steve Weinstock, Alchemy Glass and Light, 877-552-5243, alchemyglass.com.

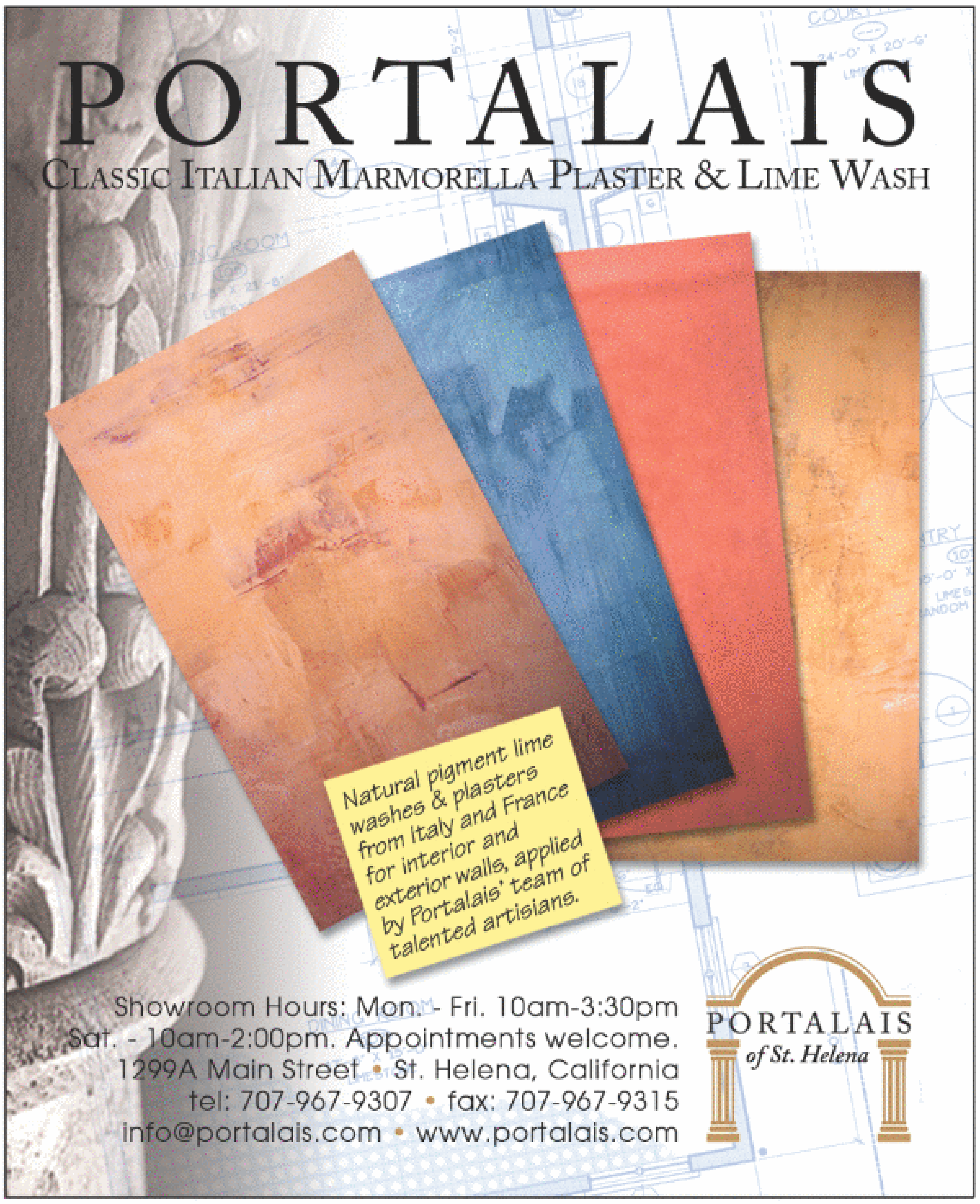
PERFECT HARMONY

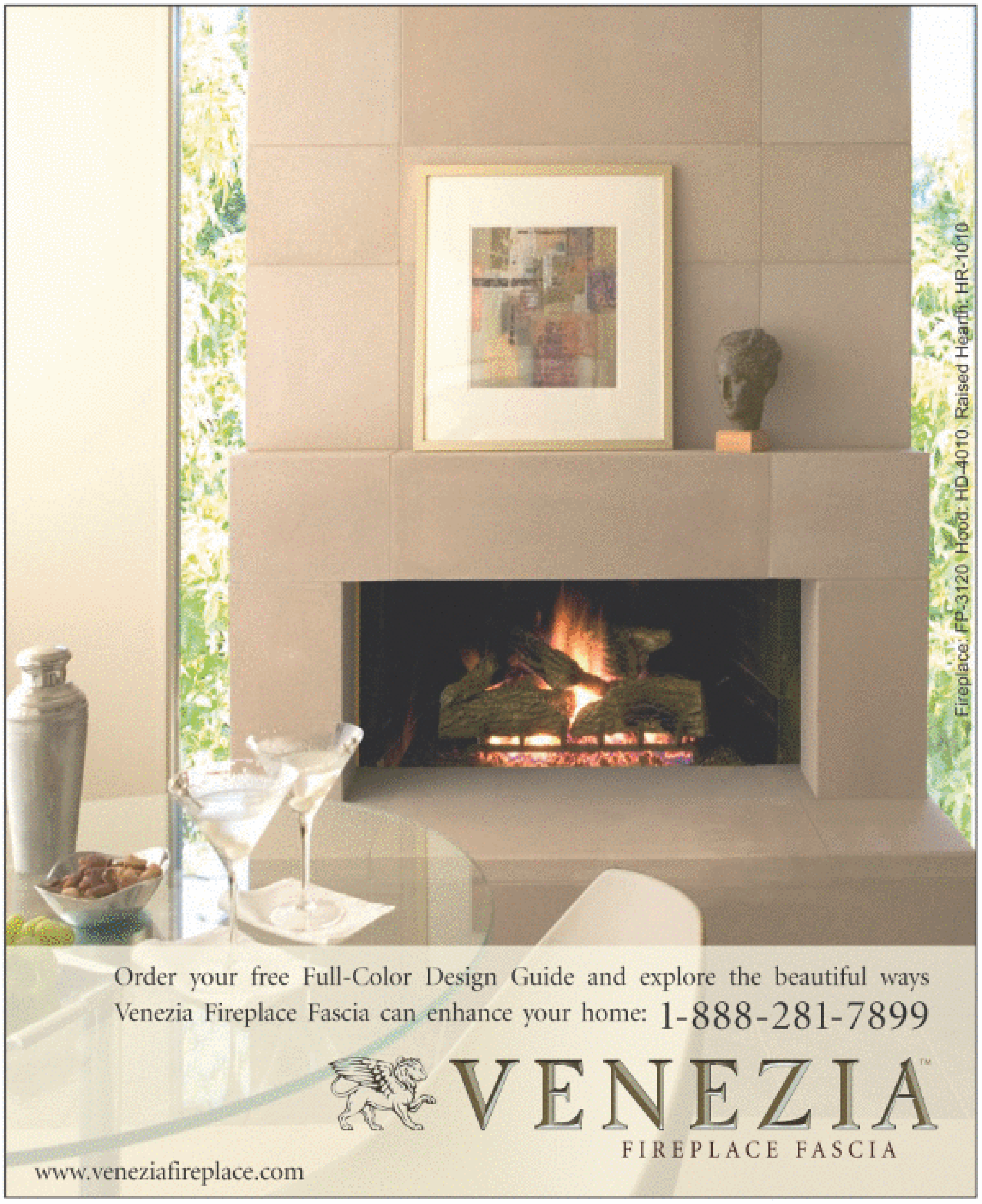
Designer: Tim Hepworth, Hepworth + Howard, 4115 19th St., SF, 415-863-6400, hepworthhoward.com; Contractor: Saturn Construction, 1555 Yosemite St., #16, SF, 415-822-8333, saturnconstruction.com; Subcontractors: Han Zosseder Furniture & Cabinetry, 510 Pinewood Dr., San Rafael, 415-269-4264.

PAGES 102 (EXTERIOR) Canopy: custom, Saturn Construction, 1555 Yosemite St., #16, 415-822-8333, saturnconstruction.com; Slate tile: "Autumn Mist," Walker Zanger, 101 Henry Adams St., Ste. 412, SF, 415-487-2130, walkerzanger.com; Stacked slate: American Slate Company, 679 Townsend St., SF, 415-864-7813, americanslate.com; Concrete planters: custom, Tim Hepworth, Hepworth + Howard, 4115 19th St., SF, 415-863-6400, hepworthhoward.com.

PAGE 103 (PORTRAIT) Bar stools: homeowner's own; Sofa: Montis Axel, Limn, 290 Townsend St., SF, 415-543-5466, limn.com; Glass doors: custom, Tim Hepworth, Hepworth + Howard, 4115 19th St., SF, 415-863-6400, hepworthhoward.com; Stacked wood columns: custom, Tim Hepworth, Hepworth + Howard.







RESOURCE GUIDE

To allow the Shinoharas to cook together in their new kitchen ("Perfect Harmony," p. 102), designer Tim Hepworth added extra work space. Hepworth called on Oakland-based **Sullivan Countertops** to fabricate the Corian slabs; Sullivan has been in the business of making custom countertops for 38 years. "We are on the job site and go through every detail with the homeowners and designers," says general manager Mark Hubbard. *1189 65th St., Oakland, 510-652-2337, sullivancountertops.com.*

PAGE 104 (KITCHEN) Stools: Robert Kuo, McGuire, Baker Knapp & Tubbs, 2 Henry Adams St., Ste. 401, SF, 415-861-8866, kohlerinteriors.com; Island and countertops: Corian, Sullivan Countertops, 1189 65th St., Oakland, 510-652-2337, sullivancountertops .com; Main sink: Blanco, The Bath and Beyond, 77 Connecticut St., SF, 415-552-5001, bathandbeyond.com; Fixtures: "Tara Classic," Dornbracht, The Bath and Beyond; Dishwasher: Miele, Sierra Select, 680 Eighth St., Ste. 169-C, SF, 415-431-8682; Range: Wolf, Dvorson's Food Service Equipment, 480 Gate Five Rd., Ste. 115, Sausalito, 415-332-5840, dvorsons.com; Hood: Thermador, BSC Culinary Resource, 1665 Mission St., 415-626-6246, bscculinary.com; Steam and convection ovens: Miele, Sierra Select; Lighting: Fontana Arte, Lumens Light & Living, 2028 K St., Sacramento, 916-444-5585, lumens.com; Stacked wood columns: custom, Tim Hepworth, Hepworth + Howard, 4115 19th St., SF, 415-863-6400, hepworthhoward.com.

PAGE 105 (KITCHEN DETAIL) Cabinets: custom, Tim Hepworth, Hepworth + Howard, 4115 19th St., SF, 415-863-6400, hepworthhoward.com; Fruit bowl: Spring, 2162 Polk St., SF, 415-673-2065, astorecalledspring.com; White bowl: Jonathan Adler, 2133 Fillmore St., SF, 415-563-9500, jonathanadler.com.

PAGE 106 (LIVING ROOM) Sofa: Montis Axel, Limn, 290 Townsend St., SF, 415-543-5466, limn.com; Coffee table: "Luna," De La Espada, Limn; Armchair: Monument, 572 Valencia St., SF, 415-861-9800, monument.1stdibs.com; Art: homeowner's own; Ottomans: Carlo di Carli, Monument; Rug: "New Oriental Tibetan," Stark Carpet, 2 Henry Adams St., Ste. 250, SF, 415-861-0466, starkcarpets.com; Fireplace: natural slate, American Slate Company, 679 Townsend St., SF, 415-864-7813, americanslate.com.

PAGE 107 (DINING ROOM) Table: "El Dom," Cassina, Limn, 290 Townsend St., SF, 415-543-5466, limn.com; Chairs: B&B Italia, Limn; Art: *Red in the Morning*, Michael Rich, Adler & Co., 77 Geary St., Ste. 201, SF, 415-445-9900, adlerandco.com; Light: "Caboche," Patricia Urquiola and Eliana Gerotto, Limn.

REALITY REMODEL

Designer: Ryan Brown, Brown Design, 611 N. Bronson Ave., Loft 4, L.A., 323-962-2600, browndesigninc.com.

PAGE 109 (ENTRYWAY) Stair tiles: Badia Design, 5440 Vineland Ave., L.A., 818-762-0130, badiadesign.com; Wrought-iron railing: custom, Brown Design, 611 N. Bronson Ave., Loft 4, L.A., 323-962-2600, browndesigninc.com; Console table: Charles Jacobsen, 8687 Melrose Ave., L.A., 310-652-1188, charlesjacobsen.com; Stools: Seva Home, 145 N. La Brea Ave., Ste. B, L.A., 323-938-5406, sevahome.com.

PAGE 110 (DINING ROOM) Table and chairs: custom, Brown Design, 611 N. Bronson Ave., Loft 4, L.A., 323-962-2600, browndesigninc.com; Chandelier: Arte de Mexico, 5356

Riverton Ave., N. Hollywood, 818-769-5090, artedemexico.com; Wall color: ICI Paints, 548 Seventh St., SF, 415-863-7235, icipaints.com; Console: antique, Brown Design; Art: Alison Van Pelt, Chac Mool Gallery, 8920 Melrose Ave., L.A., 310-550-6872.

PAGE 111 (LIVING ROOM) Fireplace tiles: Badia, 5440 Vineland Ave., L.A., 818-762-0130, badiadesign.com; Sofa: B&B Italia, Diva, 8801 Beverly Blvd., L.A., 310-278-3191, divafurniture.com; Coffee table: Cleveland Art, 523 S. Hewitt St., L.A., 310-940-4134, clevelandart.com.

PAGE 111 (KITCHEN) Floors: San Felipe pavers, Arto Brick, 15209 S. Broadway St., Gardena, 888-757-8453, artobrick.com; Backsplash: Carrara marble, Ann Sacks, 8935 Beverly Blvd., L.A., 310-273-0700, annsacks.com; Mosaic backsplash: Badia Design, 5034 Vineland Ave., N. Hollywood, 818-762-0130, badiadesign.com; Countertops: Carrara marble, Ann Sacks; Chandelier: Academy Lamps, 9011 Beverly Blvd., 310-271-1123; Island: custom, Brown Design, 611 N. Bronson Ave., Loft 4, L.A., 323-962-2600, browndesigninc.com.

PAGE 112 (MASTER BATH) Floor tiles: Badia Design, 5034 Vineland Ave., N. Hollywood, 818-762-0130, badiadesign.com; Vanity: custom, Brown Design, 611 N. Bronson Ave., Loft 4, L.A., 323-962-2600, browndesign.com; Countertops: Carrara marble, Ann Sacks, 8935 Beverly Blvd,. L.A., 310-273-0700, annsacks.com; Sconces: Arte de Mexico, 5356 Riverton Ave., N. Hollywood, 818-769-5090, artedemexico.com.

PAGE 113 (MASTER BEDROOM) Twin side chairs: Brown Design, 611 N. Bronson Ave., Loft 4, L.A., 323-962-2600, browndesigninc.com; Fabric on chairs: "Imperial Trellis," House of KWID Collection, F. Schumacher, 8687 Melrose Ave., Ste. B-489, West Hollywood, 310-652-5353, kwid.com; Bed: Cappellini, 8950 Beverly Blvd., L.A., 310-278-9260, cappellini.it; Bench: Idea Space Design, 351 S. Robertson Blvd., L.A., 310-360-7140, ideaspacedesign.com.

PAGE 114 (PATIO) Patio furniture: Brown Jordan, Victory Furniture, 9040 W. Pico Blvd., L.A., 310-26-4272, brownjordan.com.

KITCHEN + BATH REPORT

LIGHTEN UP

Designer: Jean Larette, Jean Larette Interior Design, 980 Magnolia St., Larkspur, 415-464-0664, larettedesign.com; Contractor: Chas Voorhis, Abacus Group Builders, P.O. Box 746, Corte Madera, 415-927-0667, abacusgroupbuilders.com.

PAGES 118-119 Cabinets: custom, Abacus Group Builders, P.O. Box 746, Corte Madera, 415-927-0667, abacusgroupbuilders.com; Cabinet hardware: custom, Abacus Group Builders; Faucet: KWC, DJ Mehler, 165 Rhode Island St., SF, 415-864-0850, kwcamerica.com; Dishwasher: Bosch, Standards of Excellence, 530 W. Francisco Blvd., San Rafael,

When Ryan Brown needed distinctive flooring for his Spanish-Revival renovation ("Reality Remodel," p. 108), he went straight to Los Angeles based tile company **Arto Brick**. "Every item that leaves this factory is handmade," says Arnen Alajian, whose father Arto Alajian founded the flooring company in 1966. The company specializes in concrete tiles and pavers and offers a wide range of color choices. *15209 S. Broadway St., Gardena, CA., 760-634-0434, artobrick.com.*

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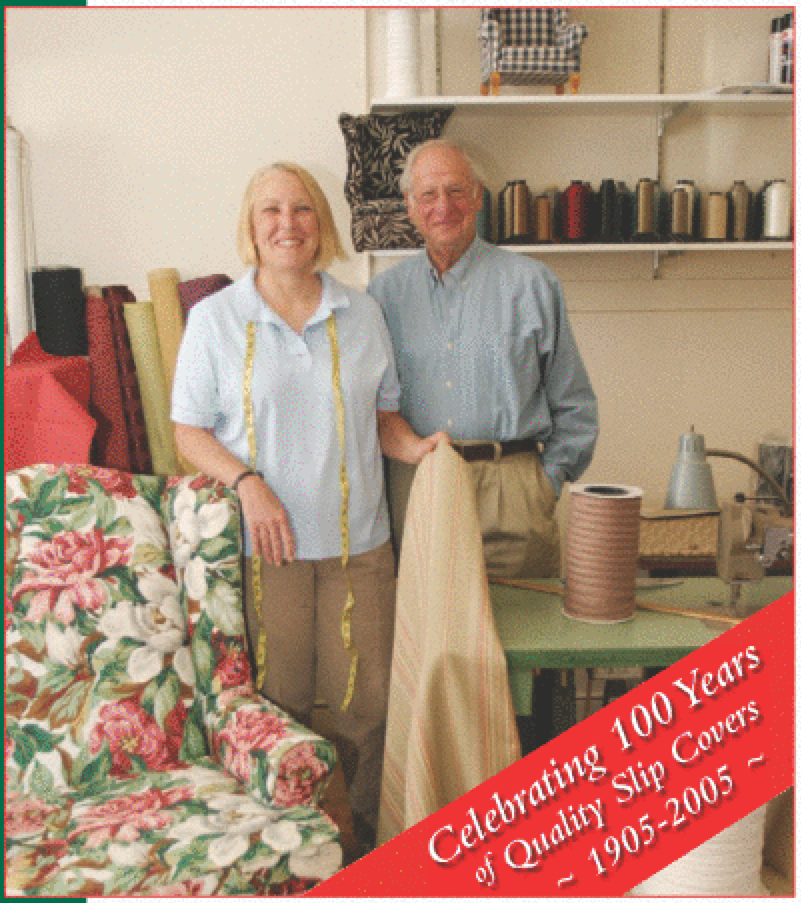

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RESOURCE GUIDE

415-453-6070, standardsofexcellence.com; Glassware: Barneys New York, 77 O'Farrell St., SF, 415-268-3500, barneys.com; Plates: Neiman Marcus, 150 Stockton St., SF, 415-362-3900, neimanmarcus.com; Refrigerator: Sub-Zero, Standards of Excellence; Floor: Bisazza, Ceramic Tile Design, 189 13th St., SF, 415-575-3785, ceramictiledesign.net; Oven, steam oven, and microwave: Miele, Sobel Building, 680 Eighth St., Ste. 169-C, SF, 415-431-8682; Counters: "Blizzard White," CaesarStone, 2500 Teagarden St., #A, San Leandro, 510-378-1818, caesarstoneus.com; Stovetop: Dacor, Standards of Excellence; Hood: Vent-A-Hood, Standards of Excellence; Backsplash: Glass ceramic composite, Nippon Electric Glass, 650 E. Devon St., Itasca, IL, 630-285-8500; Trash compactor: Kitchen-Aid, Standards of Excellence; Paint: "Misty Gray #2124-60," Benjamin Moore, G&R Paint, 1238 Sutter St., SF, 415-292-7982; Floor: Bisazza, Ceramic Tile Design; Round light fixture: Policelli Lighting and Design, 2 Henry Adams St., Ste. 320, SF, 415-621-7745, fabulouslighting.com; Faucet: KWC, DJ Mehler; Dishwasher: Bosch, Standards of Excellence.

BACK IN BLACK

Designers: Applegate Tran Interiors, 680 Eighth St., Ste. 260, SF, 415-487-1241, applegatetran.com.

PAGES 120-121 Chandelier: Policelli Lighting and Design, 2 Henry Adams St., Ste. 320, SF, 415-621-7745, fabulouslighting.com; Cabinets: Seidman Woodworks, 1120 Revere Ave., SF, 415-822-4860, seidmanwoodworks.com; Bar countertop: Buddy Rhodes, 691 Tennessee St., SF, 415-431-8070, buddyrhodes.com; Countertops: ASN Natural Stone, 2415 17th St., SF, 415-626-2616, asnstone.com; Backsplash: Geologica, Kleinen Square, 300 Kansas St., Ste. 102, 415-255-0680, geologicasf.com; Bar stools: Ralph Hays, Ralph Hays and Associates, 101 Henry Adams St., Ste. 330, SF, 415-431-6682; Floor: Gammapar, Armin Maier and Associates, 2 Henry Adams St., Ste. M-67, SF, 415-332-6467, gammapar.com; Appliances: Thermador, 5557 McFadden Ave, Huntington Beach, 800-656-9226, thermador.com; Vase: homeowner's own.

COLOR FORMS

Designers: Alia Meyer and Nicolas Sauzier, Jessica Hall Associates, 1108 Magnolia Ave., Larkspur, 415-461-0588, jessicahallassociates.com; Contractor: Howard Scanlan, P.O. Box 251, Woodacre, CA, 415-488-4037.

PAGES 122-123 Pendants: De Sousa Hughes, 2 Henry Adams St., Ste. 220, SF, 415-626-6883, desousahughes.com; Recessed lights: "Day," Leucos, Archetype Lighting Sales, 331 Potrero Ave., SF, 415-355-9030, leucos.com; Wine refrigerator: Sub-Zero, CG Appliance, 6422 Mission St., Daly City, 650-756-3931, cgappliance.com; Countertops: Azul Macaubas granite, Pietra Fina, 23190 Connecticut St., Hayward, 510-670-1010, pietrafina.com; Refrigerator: Thermador, Standards of Excellence, 16001 Gothard St., Huntington Beach, 714-848-2006, standardsofexcellence.com; Faucets: Dornbracht, The Bath and Beyond, 77 Connecticut St., 415-552-5001, bathandbeyond.com; Cabinets: custom, Jessica Hall Associates, 1108 Magnolia Ave., Larkspur, 415-461-0588, jessicahallassociates.com; Art: Sebastiano Ciarcia, Lunaria, 1108 Magnolia Ave, Larkspur, 415-461-0588, lunaria .us; Chandelier: A. Rudin, 101 Henry Adams St., Ste. 240, SF, 415-431-5021, arudin.com; Dining table: Dakota Jackson, Randolph and Hein, Ste. 101, 415-864-3550, dakotajackson .com; Faucets: Dornbracht, The Bath and Beyond; Range: Thermador, Standards of Excellence; Hood: Thermador, Standards of Excellence; Pot filler: Dornbracht, Standards of Excellence; Tile backsplash: Haussmann Natural Stone, 25057 Viking St., Hayward, 510-782-5100, haussmannstone.com.

PARTY OF FIVE

Designer: Tineke Triggs, Artistic Designs for Living, 3210 Fillmore St., Ste. 1, SF, 415-567-0602, artisticdesignsforliving.com; Architect: David Armour, Armour & Vokic Architects, 2034 Union St., SF, 415-816-2642, armour-vokic.com; Contractor: Brian White, Cedar House Construction, 518 Ninth Ave., SF, 415-668-1909.

PAGES 124-125 Cabinets: J. R.'s Woodworks, 300 W. Robles Ave. #B, Santa Rosa, 707-588-8255; Stove: Wolf, Standards of Excellence, 530 W. Francisco Blvd., San Rafael, 415-453-6070, standardsofexcellence.com; Tile: Carrara marble, Waterworks, 235 Kansas St., SF, 415-431-7160, waterworks.com; Mosaic: Azul Macauba, Artistic Tile, Tile & Stone Concepts, 1505 Francisco Blvd. E., San Rafael, 415-457-9422; Stools: Room & Board, 685 Seventh St., SF, 415-252-9280, roomandboard.com; Countertops/island: IR6 Truestone, Carrara Marble Company of America, 5075 Commercial Cir., Ste. A&B, Concord, 925-671-2600, carrara.com; Island base: J. R.'s Woodworks, 300 W. Robles Ave., #B, Santa Rosa, 707-588-8255; Lights: "Benson Collection," Restoration Hardware, 1733 Fourth St., Berkeley, 510-526-6424, restorationhardware.com; Refrigerator: Sub-Zero, Standards of Excellence; Microwave: Miele, Standards of Excellence; Refrigerated drawers in island: U-Line, Cherin's Appliance, 727 Valencia St., SF, 415-864-2111, cherins.homeappliances.com; Sink and faucet: Rohl, The Bath and Beyond, 77 Connecticut St., SF, 415-552-5001, bathandbeyond .com; Desk: J. R.'s Woodworks; Chairs: West Elm, 435 Corte Madera Town Ctr., 415-927-0202, westelm.com; Cushion: custom, Tineke Triggs, Artistic Designs for Living, 3210 Fillmore St., Ste. 1, SF, 415-567-0602, artisticdesignsforliving.com; Windows: Marvin Windows and Doors, Beronio Lumber, 196 Napoleon St., SF, 415-970-8797, marvin.com; Sofa: Room & Board; Table: Oly, Wynne Alex, 3085 Sacramento St., SF, 415-922-1600, wynnealex.com.

TALL ORDER

Designer and project manager: David A. Mast Design, 3871A 19th St., SF, 415-722-0809; Architect and designer: Curt Cline, Modern House, 15 N. Ellsworth, Ste. 203, San Mateo, 650-340-8026.

PAGES 126-127 Wall tiles: "Skyline Subway," Walker Zanger, 101 Henry Adams St., Ste. 412, SF, 415-487-2130, walkerzanger.com; Teak shower floor: custom, Expert Woodworking, 924 Broadway, Redwood City, 650-364-6168, expertwoodworking.com; Lighting: custom, David A. Mast Design, 3871A 19th St., SF, 415-722-0809 and Curt Cline, Modern House, 15 N. Ellsworth, Ste. 203, San Mateo, 650-340-8026; Floor: Lagos Azul tile, Lowe's, 720 Dubuque Ave., South San Francisco, 650-452-1043, lowes.com; Bathtub: Duravit, The Bath and Beyond, 77 Connecticut St., 415-552-5001, bathandbeyond.com; Counter: Flowstone Concrete Studio, 4001 Miller Way, Sacramento, 916-451-1101, flowstoneconcrete .com; Mirror: Glass Paradigm, 140 S. Whisman Rd., Mountain View, 650-390-9500, glassparadigm.com; Faucet: Dornbracht, The Bath and Beyond; Teak cabinet: custom, Expert Woodworking; Showerheads and faucets: Dornbracht, The Bath and Beyond; Teak window panel: custom, David A. Mast Design and Curt Cline, Modern House; Teak bench: Smith & Hawken, Strawberry Village Shopping Center, 800 Redwood Hwy., Mill Valley, 415-381-1800, smithandhawken.com; Window shade: Sheershade Weave, Lutron, SoundVision Marin, 27 Commercial Blvd., Ste. M, Novato, 415-883-7700, svsf.com.

MATERIAL MATTERS

Designer: Nicole Sassaman Designs, 540 N. La Cienega Blvd., West Hollywood, 310-358-9025, nicolesassaman.com; Contractor: Ken Nilsen, Nilsen Construction, 28283 Via Acero St., Malibu, 310-457-4465.

PAGES 128-129 Stacked stone: Kota Brown Wallstone, Walker Zanger, 8750 Melrose Ave., West Hollywood, 310-659-1234, walkerzanger.com; Mirror: custom, Nicole Sassaman Designs, 540 N. La Cienega Blvd., West Hollywood, 310-358-9025, nicolesassaman.com; Fixtures: Hansgrohe, Ferguson Plumbing Supply, 8532 Melrose Ave., West Hollywood, 310-657-1750, ferguson.com; Sinks: Duravit, Ferguson Plumbing Supply; Cabinets: custom, Nicole Sassaman Designs; Rug: Colburn Sassaman, 540 N. La Cienega Blvd., West Hollywood, 310-358-9025, colburnsassaman.com; Bench: CB2, cb2.com; Floor tile: Walker Zanger; Lighting: custom, Nicole Sassaman Designs; Shelves: custom, Nicole Sassaman Designs; Bathtub: "Infinity," Kohler, Ferguson Plumbing Supply.

ROOM TO GROW

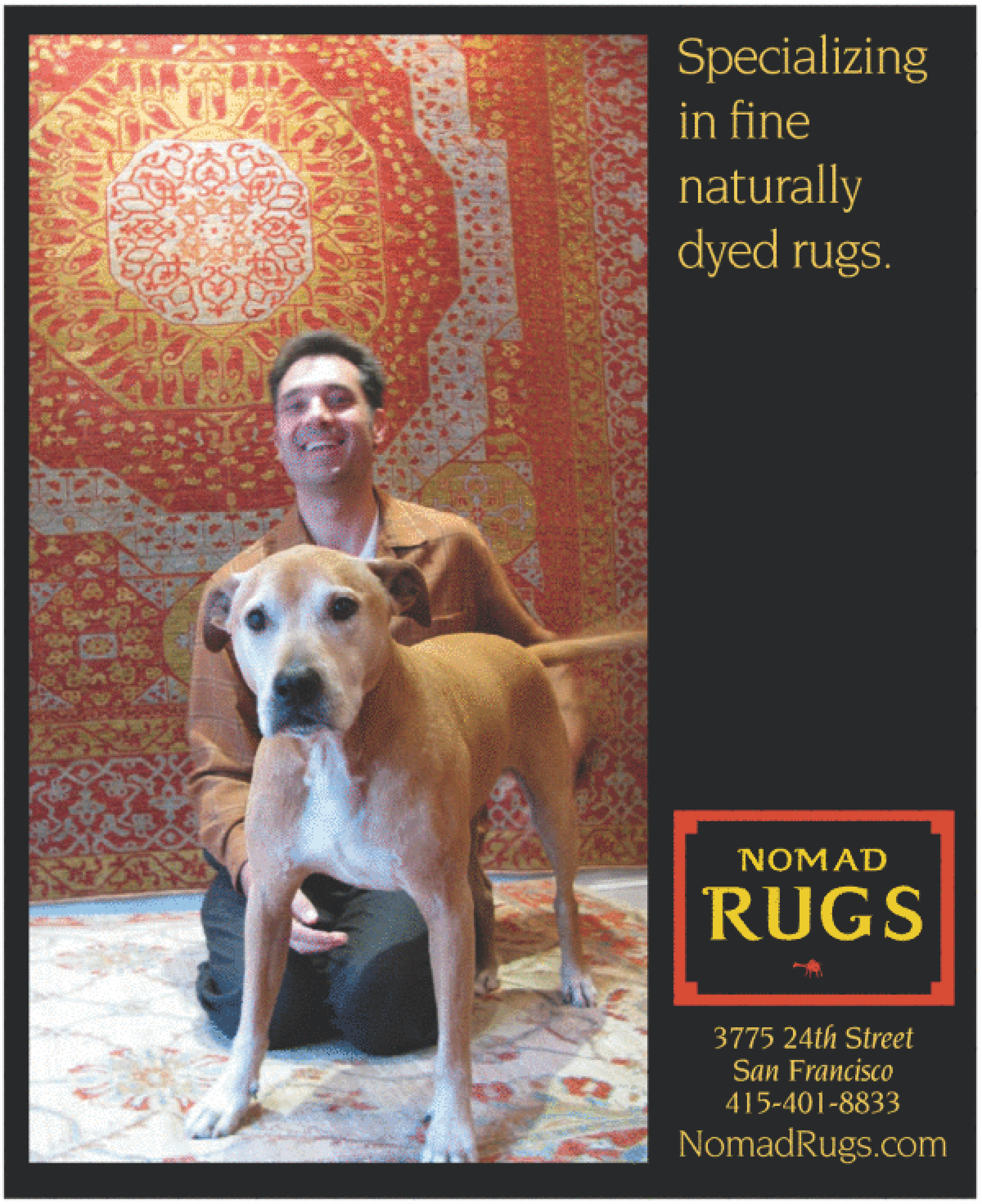
Designer: Michael Tauber Architecture, 2325 Third St., Ste. 322, SF, 415-252-7044, michaeltauberarchitecture.com; Contractor: Fontana Construction, 1945 E. Francisco Blvd, Ste. N, San Rafael, CA, 415-457-1290, fontanaco.com.

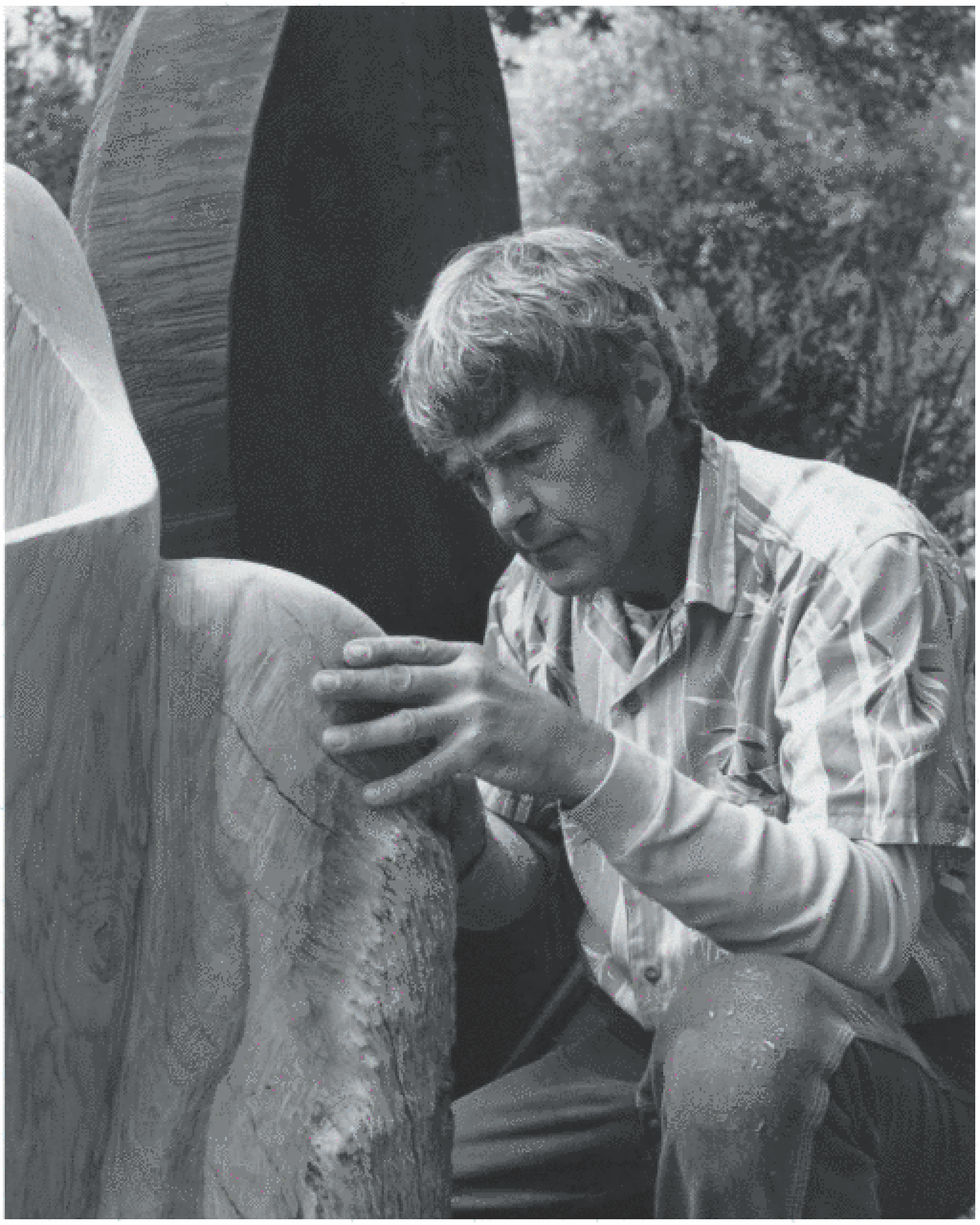
PAGES 130-131 Bath faucet: "Xtool," Dornbracht, The Bath and Beyond, 77 Connecticut St., 415-552-5001, bathandbeyond.com; Countertops and tub surround: Calacatta Oro, ASN Natural Stone, 2415 17th St., SF, 415-626-2616, asnstone.com; Shower door: Schicker Shower, 2250, Galaxy Ct., Concord, 925-676-5040, schickershowerdoors.com; Shower door hardware: C.R. Laurence, Sam's Glass, 2403 E. Washington Blvd., Pasadena, 626-798-5712, sgawinc.com; Cabinet and mirror: custom teak and teak veneer, Elmack, 226 Shoreline Hwy., Mill Valley, 415-388-1293, elmackcabinetry.com; Backsplash: Opus Anticato, Walker Zanger, 101 Henry Adams St., Ste. 412, SF, 415-487-2130, walkerzanger.com; Countertop: Calacatta Oro, Walker Zanger; Faucet: "Tara," Dornbracht, The Bath and Beyond; Under cabinet lighting: Lithonia Lighting, Home Depot, Lake Merced Blvd., Daly City, 415-755-0178, homedepot.com.

SAVOR THE SUMMER

PAGES 132-137 Visits by appointment only, 707-778-2307, mcevoyranch.com.

CALIFORNIA HOME+DESIGN (ISSN 1545-7915) IS PUBLISHED MONTHLY BY HARTLE MEDIA VENTURES, LLC, 59 GRANT AVE, 4TH FL, SAN FRANCISCO, CA 94108. POSTMASTER: SEND ADDRESS CHANGES TO CALIFORNIA HOME+DESIGN, PO BOX 16747, NORTH HOLLYWOOD, CA 91615-6747. JULY 2008, VOLUME 14, NUMBER 7.





THE WOODWORKER

IN THE REDWOOD GROVES OF INVERNESS, J. B. BLUNK SCULPTED MONUMENTAL PIECES USING THE MATERIALS AROUND HIM. BY KAITLYN GEREMIA

Among the California furniture makers who were creating artistic forms out of wood in the 1960s and '70s, J. B. Blunk stood out for his massive, rough-hewn pieces. With chainsaw in hand, the craftsman turned tree stumps into sculptural furnishings that have become highly collectible today.

Born in Kansas in 1926, Blunk was initially drawn to ceramics. After serving in the army during the Korean War, he was discharged in Japan, where he studied sculpture with Isamu Noguchi and apprenticed with master Japanese potters. After returning to the States in 1954, he moved to Inverness and found work as a carpenter. He was hired by a neighbor, painter Gordon Onslow Ford, to build a complicated curving roof for Ford's home. That project, along with a stool he made for Ford out of a single piece of cypress, sparked Blunk's interest in woodworking. Accustomed to working with a mass of clay, Blunk didn't create plans for his designs but instead followed a picture in his mind. "There's something that's just pure magic about working with a chainsaw," says Bruce Mitchell, Blunk's former apprentice. "It's a subtractive process, where you have to adapt your vision as you go along. J. B. naturally had that ability."

By 1969, Blunk's *Seating Sculpture* was in the Smithsonian's traveling exhibit "Objects: USA." Other notable works include a set of redwood tables for Greens restaurant in San Francisco and his own home, which he built from found materials. ■

A potter by training, J. B. Blunk approached woodworking differently. His 1968 sculpture *The Planet* (left) and a 1978 coffee table (below) exemplify his signature style.

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